July 1976

OLDE TIME NEEDLEWORK PATTERNS AND DESIGNS

76 46777

50¢

EXQUISITE DESIGNS AND PATTERNS OUT OF THE GLORIOUS PAST!

MILKWEED SEED SILHOUETTES

EDGINGS FOR TATTING, FILET AND CROCHET

FRIENDS
LOTH

EET HOME
W TOP

EASY TO
T AND KNIT

PLAYROOM PILLOWS

To Help Celebrate the 200th Anniversary of Our Beloved Country!!

GOOD·OLD·DAYS BICENTENNIAL SPECIAL ISSUE

$1.00 PER COPY
3 COPIES - $2.50
6 COPIES - $4.75

★ **A different kind of Bicentennial issue from those you have seen!**

★ **This is a "must" issue for all Good Old Days readers!**

★ **Cover illustration in full color**

★ **Pictures, articles, drawings, poems, photos, anecdotes, illustrations, features, comics, etc.!**

★ **Surely a collector's item for the future!**

A Big Issue Packed with these Bicentennial 'Goodies that will delight your heart!

- *PHOTOS
- *POEMS
- *ANECDOTES
- *ILLUSTRATIONS
- *SONGS
- *DRAWINGS
- *FEATURES
- *COMICS
- *ARTICLES
- *ETC. ETC.

During this year of the BICENTENNIAL you will see many special editions, special issues, but you won't see anything like this GOOD OLD DAYS BICENTENNIAL SPECIAL ISSUES! We believe that this special issue is as UNIQUE and UNUSUAL as is possible to find. We feel that this issue will become a collector's item in years to come. Printed on fine paper, it is jammed full of BICENTENNIAL goodies! Photos, stories, illustrations, memories, drawings, features, articles, etc., to honor this great event. As a GOOD OLD DAYS reader, you surely won't want to miss this SPECIAL ISSUE. Just $1.00 will buy you a copy postpaid! (3 copies $2.50 - 6 for $4.75).

A HEARTWARMING ISSUE THAT WILL HELP PUT YOU IN THE BICENTENNIAL MOOD!
GIVE THEM PROUDLY FOR GIFTS!

GOOD OLD DAYS Box 428 Seabrook, N.H. 03874

OTN

Please send__copies of Good Old Days Bicentennial Special Issues.

☐ 1 copy $1.00 ☐ 3 copies $2.50 ☐ 6 copies $4.75

Please print your name and address clearly.

Name. . . . . .

Address . . . . . .

City. . . . . .State . . . . . Zip. . . . . .

Please allow 45 to 60 days to receive your first issue.

New Exclusive

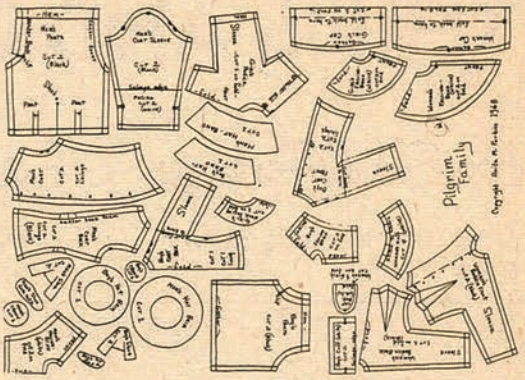
ANITA DOLL PATTERN SETS

already to cut out, trace and sew to order!

*5 Sets of Doll Clothes Patterns

1. Colonial Family (4 Patterns)
2. Pioneer Family (4 Patterns)
3. Lincoln Family (4 Patterns)
4. Pilgrim Family (4 Patterns)
5. Daniel Boone Family (4 Patterns

*Each Set of Patterns Just 75¢ postpaid. (Used to sell for $1.00 each) All 5 Sets of Patterns, Just $3.00 postpaid!



75¢ per set

Colonial Family Patterns (4 Patterns)

75¢ per set

Pioneer Family Patterns (4 Patterns)

75¢ per set

Pilgrim Family Patterns (4 Patterns)

75¢ per set

Lincoln Family Patterns (4 Patterns)

75¢ per set

Daniel Boone Family (4 Patterns)

Tower Press, Inc. Box 428 Seabrook, N.H. 03874

Please send following sets of patterns OTN
75¢ each set—all 5 sets for $3.00

☐ Colonial Family ☐ Pilgrim Family
☐ Pioneer Family ☐ Daniel Boone Family
☐ Lincoln Family Patterns

Name _____

Address _____

City _____ State _____ Zip _____

Please print your name and address clearly.

OLDE TIME NEEDLEWORK PATTERNS AND DESIGNS

EDITOR
Barbara Hall Pedersen

ASSOCIATE EDITOR
Edward Kutlowski

DIRECTOR OF PHOTOGRAPHY
BRUCE RAINAUD

CLASSIFIED ADVERTISING
MARIE JANVRIN

VOLUME 4 JULY, 1976 NUMBER 4

TABLE OF CONTENTS

Playroom Pillows....3
Bags Easy to Crochet and Knit....6
Quilting, Family Style....10
Astor Flowers Bedspread....11
Crocheted Stole with Feather Trim....13
Edgings for Tatting, Crochet and Filet....14
A Bridge to the Past....16
Milkweed Seed Silhouettes....19
Collectors' Corner....22
Home, Sweet Home Pillow Top....23
French Fashion Paper Doll....25
American Ships Quilt....26
Shuttlebutt....28
Fashion Through the Years....30
Forest Friends Tea Cloth....32
The Library of American Quilt Patterns....34
Query and Quote....44,48
Child's Luncheon Set and Bib Design....45
Snowball Quilt Pattern....49
Mile A Minute Corset Cover Yoke....50
When George III Was King....51
Index of 1975 Patterns....52

All Rights Reserved 1976 by Tower Press, Inc.

Second Class Postage Paid at Seabrook, N.H. and at Additional Mailing Offices
Published Bimonthly by Tower Press, Inc., Box 428, Seabrook, N.H. 03874

No Part of This Magazine May be Reprinted Without Written Permission of The Publisher

SUBSCRIPTIONS: $3.00 per year, $4.00 to Canada, $5.50 to foreign countries. Please send all subscriptions, correspondence direct to "Olde Time Needlework Patterns & Designs", Post Office Box 428, Seabrook, N.H. 03874.
CHANGE OF ADDRESS: When sending notice of change of address, give old as well as new address, preferably clipping name and address from last copy received. Please notify us 8 weeks before you change your address.
MANUSCRIPTS: Manuscripts are invited on suitable articles with or without photos. All material carefully considered but the publisher and editor will not be responsible for its loss or injury. Please retain a copy for your files. The publisher of "Olde Time Needlework Patterns & Designs" will not knowingly publish any advertising from other than reliable firms or individuals. Please report any unsatisfactory dealings.

ENTIRE CONTENTS COPYRIGHTED 1976 BY TOWER PRESS, INC.

Whenever I go poking in the antique needlework departments of museums (which I do at every opportunity), I am always struck by the sad gap in the quality of workmanship between the old and the new. It seems almost miraculous that stitches made by candlelight or lamplight, by hands toughened from hard labor in gardens and at washboards, could so often outshine the hand work of modern times.

This contrast was brought home to me with real force one day last summer. I had just come from a day at the Shelburne Museum in Vermont, which houses one of the finest collections of antique quilts that I have ever seen. For several hours I had stood in worshipful admiration, so inspired by the beauty and integrity of that display that the tears came to my eyes. Only my aching feet could induce me to tear myself away, and I was still under the spell of what I had seen when, on the way home, we stopped at one of those country flea markets that dot the tourist routes in summertime.

Someone had attempted a Star of Bethlehem in crude wools and polyesters, velvets and even felts, all mixed together in a ghastly melange of mismatched color and shabby workmanship that was an affront to that beautiful old pattern. I wanted to apologize to those women of long ago, for what we have done with our heritage.

And then, of course, I remembered the letters from you, the readers of Olde Time Needlework, and thought of all the individual ladies who are working, even now, in the same tradition of patience and meticulous perfectionism, creating the works that will endure to represent our own generation. So long as there are even a few who are willing to devote the necessary time and patience and skill, our heritage is not lost. May your tribe increase!

* * *

Barbara Hall Pedersen

PLAYROOM PILLOWS

Make these playroom pillows of sturdy unbleached cotton. Two bright splashes of applique, simply handled, and a detail or two in outline stitch make quick work. Red Riding Hood wears her famous scarlet ensemble. The applique is felled down invisibly. The black bow on her cape is made of French knots. She has yellow curls, a rosebud mouth, red stripes on her socks, and green grass under her black slippers. A binding of red bias-fold is exactly the right finish for the edge of this pillow.

The Pied Piper is an elfin chap wearing forest green for his cap and cape. This time we baste the applique in place and blanket-stitch it all around with green. His magic pipe is black, banded with bright green, and his festive boots are outlined with green like the grass. We believe that is Meanie Mouse behind him, positively no relation to the bemittened Mickey and his pals. Of course, we use green bias-fold to finish the edges of this pillow.

We like to make up such pillow covers with an opening in the center of the back, each side hemmed back an inch, the hems overlapped and held together with snap fasteners.

Little Red Riding Hood is a bright splash of color on a comfy small cushion, a soft spot in a hard grown-up world.

The Pied Piper wears an elf-green costume as he marches across this little unbleached-cotton nursery pillow.

Featuring Bags

Designs and Directions by Jessie G. Lane

Featured here are several types of drawstring bags and it is possible to obtain metal rings and chains with which to draw them up, or silk cords can be drawn through rings which have been covered with double crochet stitches. The bags with mountings are probably more practical than the drawstring bags. Many women have a bag with a handsome silver, gold or tortoise mounting and we have therefore shown two bags as suggestions for using these.

Before commencing a bag, the shape, whether round at the bottom or flat, and the size, should be determined, and if a mounting is to be used it is wise to obtain it before starting.

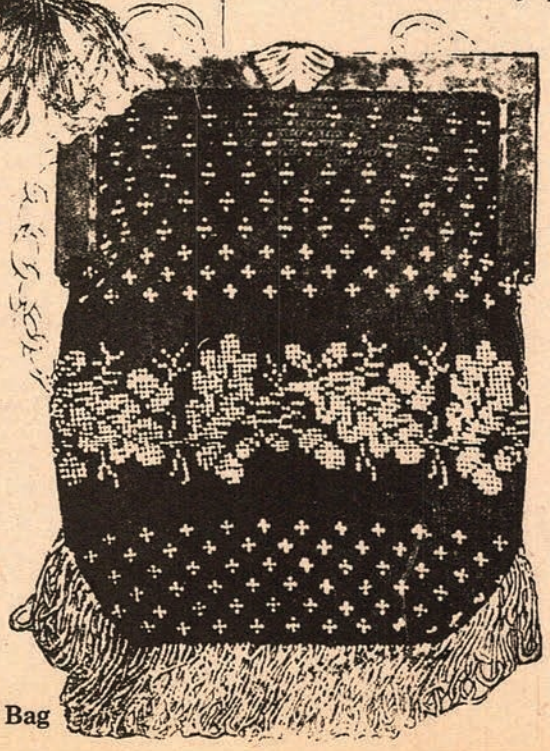
COLONIAL BAG

MATERIALS:
Two spools blue and 1 spool rose purse silk
No. 9 crochet hook
8 bunches No. 8 round steel beads
10 brass rings

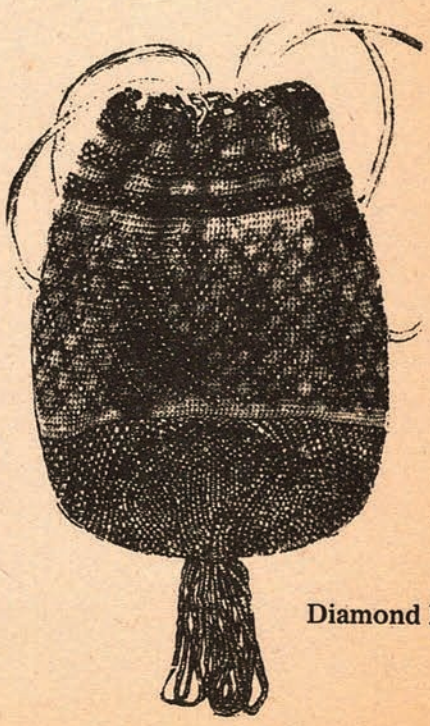
In placing beads stitch is taken through only one loop of previous row. If the hook is passed through both loops the stitches will be oblique and the figures incline to the left. With a loop already on the hook, pass it through one loop of the previous row, push a bead up close and finish the stitch by taking the thread through both loops. The bead is on the farthest side of work.

To string beads on a spool of silk, thread the silk into a bead needle (No. 16) and draw the beads onto silk by passing them over the needle from the thread on which they were strung. It is wise to string only two bunches, as it is difficult to handle more. To add more beads, cut the thread leaving a short end, string more beads and join the threads by holding them together and working over both a short distance. For a bag with solid bottom, such as the Diamond Bag, four or five bunches may be strung to begin with. If there is only a small amount of silk on the spool when more beads are needed, unwind the silk and add beads from the end, to avoid another joining.

Greek Key Bag



Oak Leaf Bag



Diamond Bag

Easy to Crochet and Knit

String 2 bunches of beads. With blue silk chain 8, join to form a ring. 8 dc into chain. 1 dc with bead, 1 dc without bead in first stitch; repeat 7 times. 1 dc with bead in each of 2 st; 1 dc without bead in second st; repeat 7 times. 1 dc with bead in each of three st; 1 dc without bead in third st; repeat 7 times. Continue until there are 17 beads in each section. From this point omit the widening st and put one less bead in each round until only one bead is left in each section with 17 dc without beads between. Make 4 rows of dc without beads and follow small rose design on Figure 1. Four rows of dc without beads. Drop blue silk and with rose make 1 row of dc with a bead in each st. One row of dc without beads. Commence figures, as shown in Figure 1. One row of dc without beads. Drop rose silk and with blue, make 12 rows of dc without beads. Turn work and in opposite direction, for turnover portion, work 1 row of dc without beads. One row with bead in each st. One row of dc without beads. One row with bead in each st. One row of dc without beads. One row with bead in each st. Two rows of dc without beads. Make a row of loops all around by drawing up 40 beads in each dc. Fasten off. Line bag. Cover 10 brass rings with dc and sew into bag. Make twisted cord and sew loops of beads at each end of

continued on next page

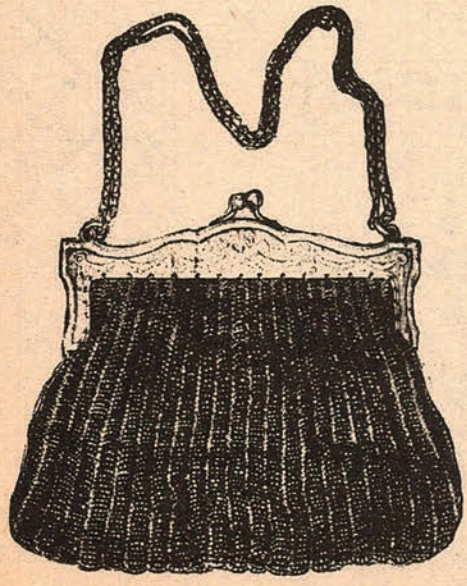
Purse silk does not often have knots, but if found, cut the silk and restring the beads.

In shaping a bag to fit a mounting have a slight fullness at the hinge point. The work should be about one-quarter inch wider than the frame on the straight side. To narrow keep measuring to shape correctly.

In knitted bags string about 10 bunches of beads at a time. Make joining at beginning of row. To place beads, insert needle in stitch as if to knit, and before knitting push up desired number of beads. Knit the stitch.

Colonial Bag

Aster Bag



Warren Knitted Bag

Continued from preceding page

drawstrings after they are run through rings. Make tassel of 12 loops of 80 beads each.

ASTER BAG

MATERIALS:
Three spools purse silk, black
8 bunches No. 9 round steel beads
No. 9 crochet hook
1 wooden button mold
Rings and chains for drawstrings

String 2 bunches of beads on one spool of silk. Ch 8, join to form a ring. Eight dc into ch. Two dc into each dc of previous row. One dc with bead in first 2 st; 1 dc without bead in second st; repeat 7 times. One dc with bead in first 3 st, 1 dc without bead in third st; repeat 7 times. One dc with bead in each of 4 st, 1 dc without bead in fourth st; repeat 7 times. One dc with bead in each of 5 st, 1 dc without bead in fifth st; repeat 7 times. One dc with bead in each of 6 st, 1 dc without bead in sixth st; repeat 7 times. One dc with bead in 1st st, 1 dc without bead, 1 dc with bead in each of next 3 st, 1 dc without bead in last of 3 st; repeat 7 times. Continue from this point as shown in Figure 2, for bottom of bag until 22nd row is reached. From this point there is no more widening. After point is finished, work 4 rows of dc without beads and begin pattern as shown in Figure 3. After small border is made add 1 st in row of dc without beads and begin flower design. There should be 177 st in this row for three repeats of design from A to B. Then make 3 rows of dc without beads, skipping 1 dc in third row and make small border as before. Now make 10 rows of trc. Turn the work and begin turnover as follows: Two rows of dc without beads and 1 row of dc with beads alternately, until there are 5 rows of beads with two rows of plain dc in between. End with row of dc without beads and work a row of fringe as follows: * Three dc without beads, 1 loop of 35 beads. Repeat from * all around. Fasten off. The loops are made as follows: With st on hook, push up 35 beads close to hook, put hook through st, pull thread through both loops to complete the stitch, as usual. Cover button mold with dc with bead in each st, widening as necessary to make crocheting cover the mold. Finish with tassel of 12 loops of 100 beads each. Line bag and sew in rings and chains for drawstrings.

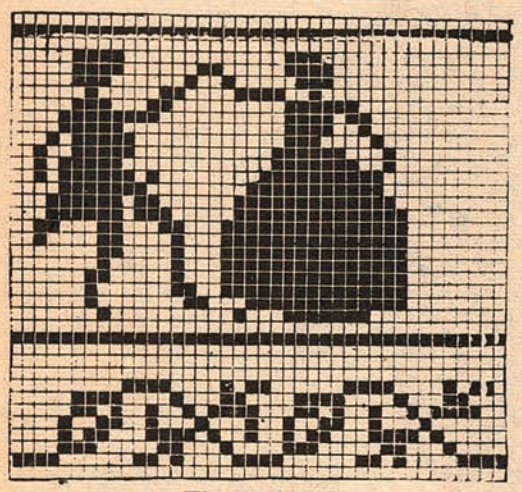


Figure 1

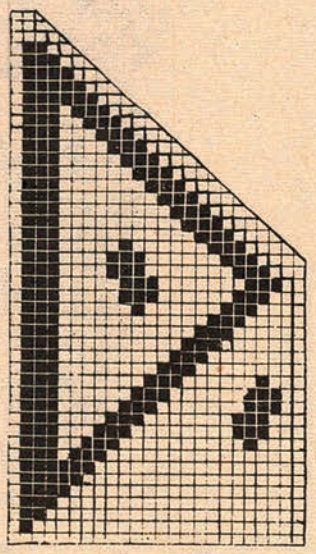


Figure 2

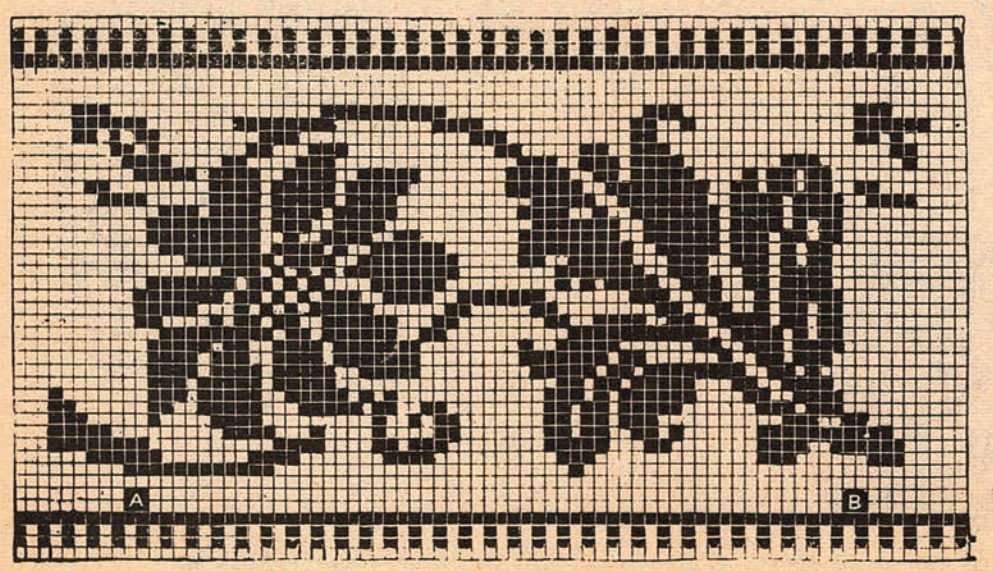


Figure 3

DIAMOND BAG

MATERIALS:
Two spools red purse silk
8 bunches red cut glass beads
No. 9 crochet hook
Rings and chains for drawstrings

String 4 bunches of beads on one spool of silk. Ch 8, join to form a ring. Eight dc into ch. One dc with bead, 1 dc without bead in first stitch; repeat 7 times. One

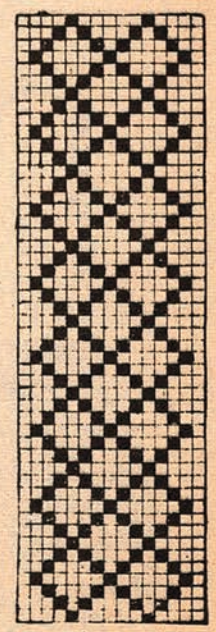


Figure 4

(There is no figure 5.)

dc with bead in each of 2 st; 1 dc without bead in second st; repeat 7 times. Continue until there are 19 beads in each section. Then, without widening, put 1 bead in every other stitch for 9 rows. Make 3 rows of dc without beads. Commence design, following diagram, making 9 rows of diamonds, counting diagonally. Fig. 4. Three rows dc without beads. Three rows with bead in every other stitch. Three rows dc without beads. Three rows with bead in every other stitch. Three rows without beads. Three rows with bead in every other stitch. Three rows dc without beads. Fasten thread, leave long end. Thread needle with silk, string 5 beads; join to top of bag, skipping 2 stitches. Run needle back through 2 beads, string 5 more beads, join, run needle back through 2 beads, and continue in this manner around top of bag for heading. Make a tassel of 12 loops of 80 beads each.

GREEK KEY BAG

MATERIALS:
Three spools purse silk, blue
15 bunches blue iridescent beads
No. 9 crochet hook
2 large rings

String 4 bunches of beads on one spool of silk. Ch 8, join to form a ring. Eight dc in ch. One dc with bead and 1 dc without bead in each dc. One dc with bead in first 2 dc, 1 dc without bead in second dc; repeat 7 times. One dc with bead in first 3 dc; 1 dc without bead in third dc; repeat 7 times. Continue until there are 21 beads in each section. From this point omit the widening and put 1 less bead in each section until only 1 bead is left in each section with 20 dc without beads between. There should be 176 dc in this row. Make one row of dc without beads and begin the large Greek Key design as shown in Figure 6, following with the Diamond design, ending with 2 rows of dc without beads. One dc, skip 1 dc, ch 1 (without beads) for 9 rows. Narrow by skipping 1 st in each row for 8 rows. Make a row of loops for fringe putting 45 beads in every other dc all around. Three rows of dc with bead in every other st. Two rows of dc without beads. There should be 168 dc in this row. Commence small Greek Key design in Figure 7. Seven rows of dc with bead in every other dc. Divide the top into four sections and work points as follows: Work back and forth on 42 dc, with a bead in every other dc for 2 rows. See foot of page 6 for directions for placing bead on return row. Ch 1 to turn on each row and skip every second dc at each end of each row until only 6 dc remain. On these 6 dc work back and forth with bead in each dc for 7 inches. Make three more points in the same way. To cover large rings: String a long length of beads, and wind tightly around ring and sew firmly in place. Slip one ring over four ends of handle and sew ends of handle to two sides of other ring. Line with silk, including handles. Make tassel of 12 loops of 100 beads each.

OAK LEAF BAG

MATERIALS:
Three spools purse silk, brown
11 bunches No. 9 cut steel beads
No. 9 crochet hook
Shell mounting

String 2 bunches of beads on one spool of silk. Chain 72 stitches. Crochet with double crochet stitch, down one side of chain and back again on the other side, which gives the first row of each side of bag. Continue with dc, taking up back part of stitch, and putting 3 dc in end stitch of each row to widen. Always put the 3 dc in middle dc of the 3 widening stitches of previous row.

Continued on page 13

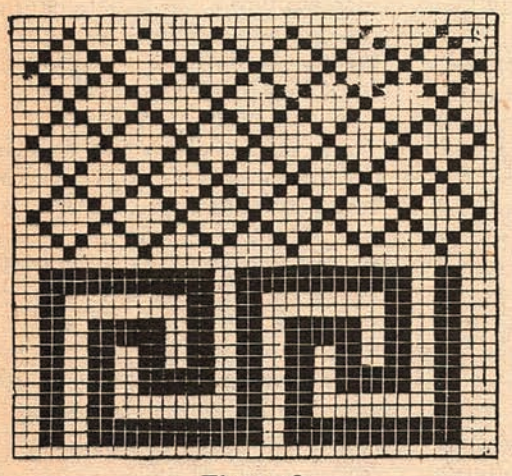


Figure 6

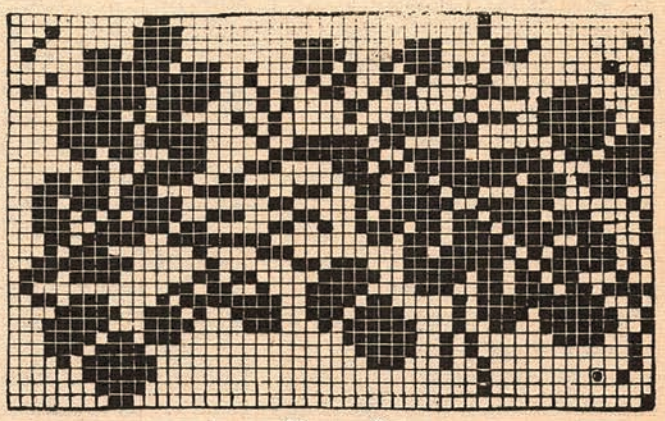


Figure 8

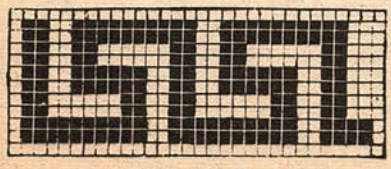


Figure 7

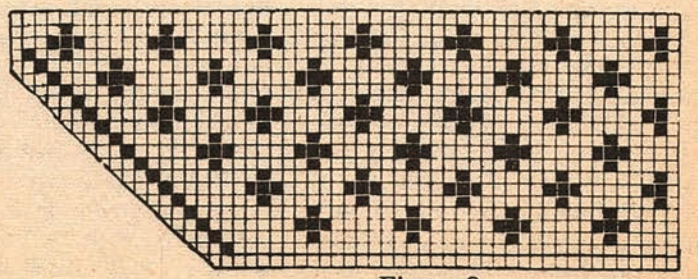


Figure 9

QUILTING FAMILY STYLE

Ann Dalian

Spontaneous quilting bees took place in our family when either my mother or one of my aunts announced that she had a quilt ready to go "in". That meant the piecing, batting, and the backing were completed and the quilt was ready for the frames. Mother and the aunts were like racehorses chomping at the bit -- that anxious to get started.

It was always best when the quilting was to take place at Aunt Marg's house. That big, roomy kitchen where the frames could be stretched full length must have been designed for quilting.

Mother, aunts, and assorted youngsters would arrive early in the morning. It didn't take the ladies long to settle into the satisfying routine of completing a reach before noon. A "reach" was the length one's arms could extend comfortably in order to complete the stitches. The long straight lines went quickly. The curved swirls that looked like plumes of feathers took more time.

It was great fun to play under the "tent" of a framed quilt. What a secure and pleasant feeling to lean against Mother's legs or Aunt's foot while playing with sister or cousins. The better fun was to be allowed to play topside the quilt. Marbles and empty spools rolled beautifully round and round on Double Wedding Ring patterns. Button tic-tac-toe on a Nine Patch Ohio Star produced squabbles. Thimble races along an avenue of completed stitches made one hungry and thirsty!

The break for lunch meant a muffin, warm from the oven of the big, blue, wood-burner stove that was Aunt Marg's pride and joy. That muffin would be served with slippery, cool, cling peaches or perhaps apple butter with cinnamon candy red-hots peppered about, and rich, cold milk to drink. Good!

Then back to the quilt; this time the long, smooth, octagon-shaped boards with the quilted area rolled onto the empty one would be turned by two aunts while the unquilted area would be exposed by Mother and another aunt turning the adjacent board. All the ladies, except Aunt Marg, would take up their needles. She would say suddenly to a fretful, sleepy-head, "Well, it's time I rocked to Aunt Sally's." She would settle into her rocking chair with the tired child on her ample lap. There would be kisses to wipe some tears away and much patting and smoothing of curls. All the while there would be a running description of what an adventure this rock to Aunt Sally's would be. Soon there would be another tired passenger trying to wriggle on board, with two more standing on the rungs either side, all wanting to go to Aunt Sally's. The quilting ladies would smile and nod indicating that a long afternoon's nap would enable them to complete another reach or two before they had to end that days session.

When I was between ten and twelve years old and after long hours of practice with an embroidery hoop and cotton remnants I was allowed to join the ladies. My stitches were little and straight; they wouldn't have to be snipped out and re-stitched by nimbler fingers. I thought I would just about bust! I was that proud!

In our family a quilt in the frame almost always meant there was to be a wedding. The bride would be presented with a quilt at the family shower. After all of the ohs and ahs, it was the custom for Aunt Marg to toss the quilt over the shoulders of the next most likely bride. At one particular shower some thirty years ago, the quilt was tossed at my cousin who was engaged -- shiney ringed and shiney eyed! For some reason, probably because I was always spilling something, I jumped to my feet. There I stood; the bridal quilt was squarely on my shoulders and not draped on the betrothed cousin. With no prospects in view, I naturally pooh-poohed such an unlikely event. The very next shower was for me and the quilt I received

continued on next page

that evening is still my pride and joy.

It has to be mentioned at this point that my favorite quilt of all times was the Crazy quilt that Mother kept for illness. She would spread that quilt over a sick-bed containing a measled miss or a de-tonsiled tom boy. It would take a long time to find a remembered patch of royal, purple velvet or teal blue, watered moire taffeta. One day, while cautioning each other not to scratch our collective chicken pox, my sister and I began to debate which patch was the prettiest. I favored that royal purple square with the gold feather stitches, while Gerri, with no taste, thought that gaudy red rectangle of ottoman taffeta with black French knots was the best. Mother settled the dispute by pointing out that everyone was entitled to a comfort spot. If a patch made you forget what ailed you, then, it was, after all the very best patch on the quilt. Right today, I can see my mother's fingers lingering on a tiny triangle of creamy panne velvet.

Age, arthritis, and failing eyesight forced the quilting ladies to give up this labor of love. As for the younger women in the family, the advent of thermal blankets and wash 'n wear everything justified a certain sophistication called urban living. Patchwork wasn't chic in the forties!

Aunt Marg died last January; my mother, this past June. I'm finding it difficult to reconcile myself to this double loss. But thanks Florence Yoder Wilson's article entitled, "An Old-Fashioned Quilting Party", I've wrapped myself in a memory quilt and I'm sure I'll find my comfort spot.

Those quilting frames have to be stored away somewhere in this family. I'm going to re-educate myself in the gentle art and satisfaction of straight little stitches creating a comfort spot on the reach of a quilt in the frames.

Miss Pre-faded Denim, otherwise called my daughter has just snooped into these memory papers. After a quiet moment she said, "Gee, Mom. If we can't find Grandma's quilting frames, maybe Dad could make us some. US! Cathy said, "Us."

ASTOR-FLOWER BEDSPREAD

FLOWER FOR CENTER

Ch 21, join to 1st ch, sl st along 6 ch, 1 sc, 4 tr, 1 sc, 1 sl st, 1 sc, 4 tr, 1 sc, * ch 27, join to 6th sl st of last row, sl st along 6 ch, 1 sc, 5 tr, 1 sc, 1 sl st, 1 sc, 5 tr, 1 sc, leaving 6 ch, repeat from * twice, joining all four petals in center, ch 6, join to complete circle, sl st to center of space and commence pattern.

Each row begins and ends with 2 tr in 1 space.

1ST ROW: Ch 3, 3 tr in space, * 8 tr in next space, 4 tr, 3 ch, 4 tr in next sp, * repeat from * making 4 corners and 4 spaces.

2ND ROW: 20 tr in each side, 3 ch between for corners.

3RD ROW: * 10 tr, 17 ch, skip 4 tr, 10 tr, 3 ch for corner, repeat from *.

4TH ROW: Sl st to last ch, * 11 tr, join to 2nd ch (making 12 tr) 1 sc, 4 tr, 1 sc, 1 sl st, 1 sc, 4 tr, 1 sc. The last 2 ch making 1 tr, 11 tr, 3 ch for corner, repeat from *.

5TH ROW: Sl st to last ch, * 10 tr, 19 ch, skip 4 tr, 10 tr, ch 3, repeat from *.

6TH ROW: Sl st in last ch, * 11 tr, join to 2nd ch, 1 sc, 5 tr, 1 sc, 1 sl st, 1 sc, 5 tr, 1 sc, 11 tr, 3 ch, repeat from *.

7TH ROW: Sl st in last ch, * 10 tr, 27 ch, skip 3 tr, 10 tr, 3 ch, repeat from *.

8TH ROW: * 11 tr, join to 2nd ch, ch 4, sl st in 4th ch, 1 sc, 5 tr, 1 sc, 1 sl st, 1 sc, 5 tr, 1 sc, 4 ch, sl st in 4th ch, 11 tr, 3 ch, repeat from *.

9TH ROW: * 10 tr, 17 ch, sk 4 tr, 4 tr over the double chains, 25 ch, 4 tr over d ch, 17 ch, skip 4 tr, 10 tr, 3 ch, repeat from *.

10TH ROW: * 11 tr, join to 2nd ch, 1 sc, 4 tr, 1 sc, 1 sl st, 1 sc, 4 tr, 1 sc, the last 2 ch making first stitch over 4 tr, 2 tr, join to 2nd ch, 4 ch, sl st to 4th ch, 1 sc, 4 tr, 1 sc, join all petals in center with 1 sc, 1 sc, 4 tr, 1 sc, 4 ch, sl st in 4th ch, 2 tr, join to 2nd ch, 1 sc, 4 tr, 1 sc, 1 sl st, 1 sc, 4 tr, 1 sc, 11 tr, 3 ch, repeat from *.

11TH ROW: * 10 tr, 19 ch, 4 tr over double chain, 7 ch, 4 tr over double chain, 19 ch, skip 4 tr, 10 tr, 3 ch, repeat from *.

12TH ROW: * 11 tr, join to 2nd ch, 1 sc, 5 tr, 1 sc, 1 sl st, 1 sc, 5 tr, 1 sc, 2 tr, join to 2nd ch, 4 ch, sl st in 3rd ch, 2 tr, join to 2nd ch, 1 sc, 5 tr, 1 sc, 1 sl st, 1 sc, 5 tr, 1 sc, 11 tr, 3 ch, repeat from * .

13TH ROW: * 10 tr, 27 ch, 4 tr over double ch, 27 ch, skip 4 tr, 10 tr, 3 ch, repeat from *.

14TH ROW: * 11 tr, join to 2nd ch, 4 ch, sl st in 4th ch, 1 sc, 5 tr, 1 sc, 1 sl st, 1 sc, 5 tr, 1 sc, 4 ch, sl st in 4th ch, 2 tr, join to 2nd ch, 4 ch, sl st in 4th ch, 1 sc, 5 tr, 1 sc, 1 sl st, 1 sc, 5 tr, 1 sc, 4 ch, sl st in 4th ch, 11 tr, 3 ch, repeat from * .

15TH ROW: * 18 tr, the last 4 being over the double ch, 25 ch, 4 tr over double ch, 17 ch, 4 tr over double ch, 25 ch, 18 tr, 3 ch, repeat from *.

16TH ROW: * 19 tr, join to 2nd ch, 4 ch, sl st in 4th ch, 1 sc, 4 tr, 1 sc, join all petals in center with 1 sc, 1 sc, 4 tr, 1 sc, 4 ch, sl st in 4th ch, 2 tr, join to 2nd ch, 1 sc, 4 tr, 1 sc, 1 sl st, 1 sc, 4 tr, 1 sc, join to 2nd ch, 2 tr, join to 2nd ch, 4 ch, sl st in 4th ch, 1 sc, 4 tr, 1 sc, join all petals, 1 sc, 4 tr, 1 sc, 4 ch, sl st to 4th ch, 19 tr, 3 ch, repeat from *.

17TH ROW: * 26 tr, 4 being over double ch, 7 ch, 4 tr, over double ch, 19 ch, 4 tr over d ch, 7 ch, 26 tr, 3 ch, repeat from *.

18TH ROW: * 27 tr, join to 2nd ch, 3 ch, sl st in 3rd ch, 2 tr, sl st in 2nd ch, 1 sc, 5 tr, 1 sc, 1 sl st, 1 sc, 5 tr, 1 sc, 2 tr, join in 2nd ch, ch 3, sl st in 3rd ch, 27 tr, 3 ch, repeat from *.

19TH ROW: * 34 tr, 27 ch, 34 tr, 3 ch, repeat from * .

20TH ROW: * 35 tr, join to 2nd ch, 4 ch, sl st in 4th ch, 1 sc, 5 tr, 1 sc, 1 sl st, 1 sc, 5 tr, 1 sc, 4 ch, sl st in 4th ch, 35 tr, 3 ch, repeat from *.

21ST ROW: * 42 tr, 25 ch, 42 tr, 3 ch, repeat from *.

22ND ROW: *44 tr, 4 ch, sl st in 4th ch, 1 sc, 4 tr, 1 sc, join all petals, 1 sc, 4 tr, 1 sc, 4 ch, sl st in 4th ch, 44 tr, repeat from *.

23RD ROW: * 50 tr, 7 ch, 50 tr, 3 ch, repeat from *.

24TH ROW: * 51 tr, join to

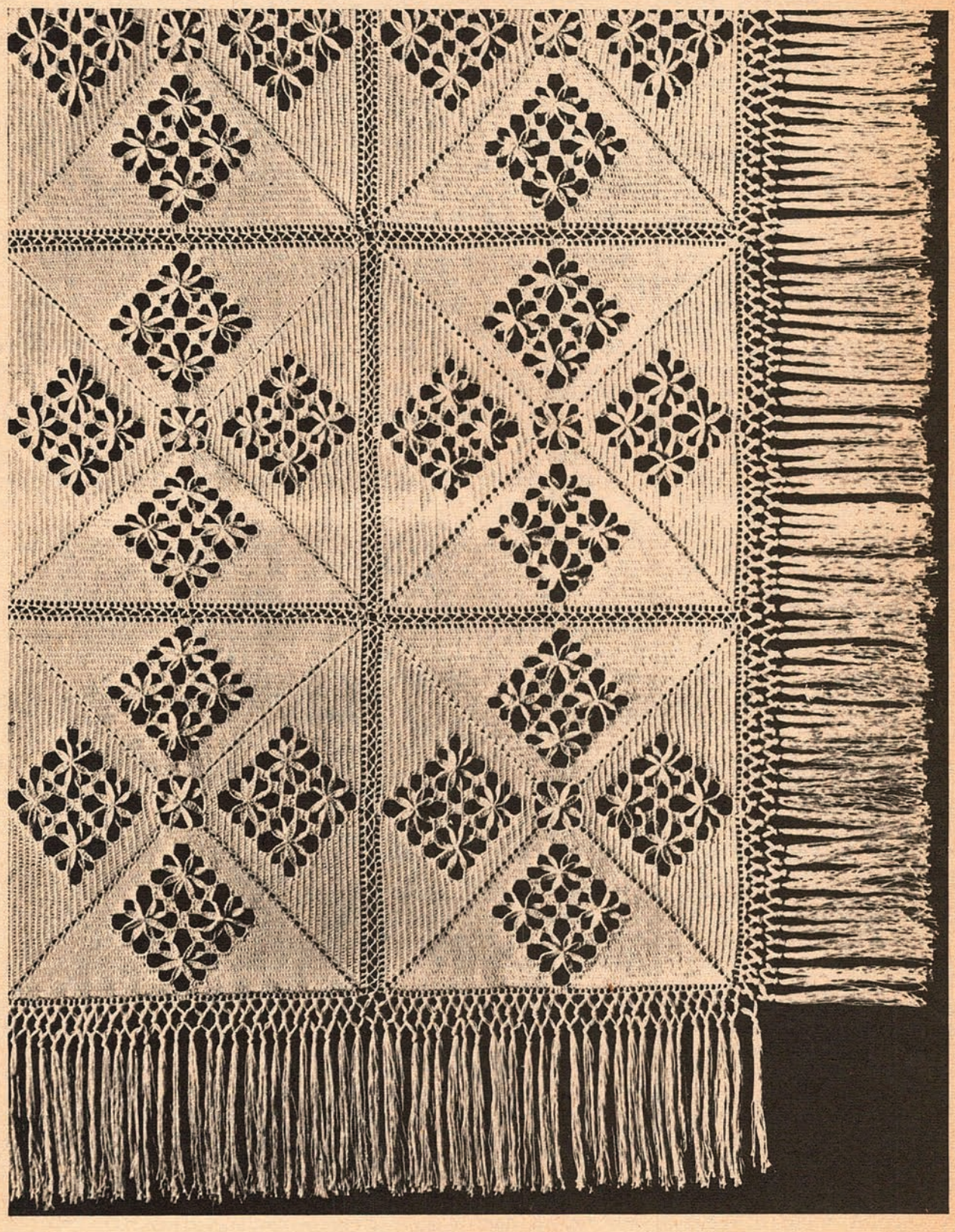
continued on next page

2nd ch, 3 ch, sl st in 3rd ch, 51 tr, 3 ch, repeat from *.

25TH ROW: 2 tr in 1st st, * 1 ch, skip 1, 1 tr in next st, repeat from * all round, putting 4 tr over the double chain, end off and join squares together as follows:—

Join in corner space, ch 3, sl st in corner of second block, ch 3, sl st in 2nd tr of first bl, ch 3, sl st in 2nd tr of 2nd bl, * ch 3, sk 1 tr of first bl, sl st in next tr, ch 3, sk 1 tr of 2nd bl, sl st in next tr, repeat from * across.

Finish with fringe.



BAGS TO CROCHET AND KNIT
continued from page 9

Cast on 52 stitches. Knit 3 rows plain. A row is across the work and back again. Knit 3. * Put needle in next st as if to knit, push up 2 beads and complete st; knit next st. Repeat from * across row. Knit 3. Knit back in same way. Repeat whole row 3 times. Always begin and end rows with Knit 3. In the next row, put 3 beads in each group instead of 2 and make 9 rows. Continue as follows: Twenty-two rows of 4 beads in each group; 18 rows of 5 beads each gr.; 22 rows of 6 beads each gr.; 18 rows of 5 beads each gr.; 22 rows of 4 beads each gr.; 9 rows of 3 beads each gr.; 4 rows of 2 beads each gr. Three rows of plain knitting without beads. Bind off.

Work, following diagram in Figure 9 until six rows of small stars are made. At this point discontinue the widening stitches and work right around bag. After small stars are completed, make 9 rows of dc without beads. There should be 208 stitches to begin design in Figure 8. Follow design for oak leaf, making four repeats of design around bag. Make 9 rows of dc without beads. Make 3 rows of small stars, as shown in illustration. Then work back and forth on half of the bag to fit mounting, decreasing a few stitches on each side where necessary, as explained in general directions for making flat bags. Place the little stars alternately in rows as shown and finish with 5 rows of plain dc at top. Finish other side in exactly the same manner. Sew to mounting, line bag and add a loop fringe of 80 beads to each loop.

WARREN KNITTED BAG

MATERIALS:
Two spools gray purse silk
30 bunches gray cut glass beads
2 fine steel needles
Mounting

String 10 bunches of beads on one spool of silk. It will be necessary to add more beads as knitting progresses and the joining should be made at the end of a row so that the ends of silk can be covered when bag is seamed at sides after work is done.

CROCHETED STOLE WITH FEATHER TRIM

MATERIALS:
4 skeins of any color desired
7 skeins of white Fleisher's Shetland
Floss
Bone hook No. 6

Make a chain of 275 stitches.

1ST ROW: On the 4th chain, make a shell of 6 dc; skip 2 chain; 1 sc in the next chain. Continue working across the row, being careful to have 46 shells in the row.

Work back and forth for 3 rows break off.

4TH ROW: In the center of the first shell, make 1 sc. Continue across the row with shell of 6 dc, and ending with a sc in the center of the last shell; break off.

5TH ROW: Count off 9 shells; work across the row, until within 9 shells of the end; break off.

6TH ROW: Begin in the center of the 2d shell with a sc; work across the row, ending with a sc in the center of next to last shell; break off.

7TH ROW: Same as 6th row.

8TH ROW: Count off 19 shells; work across the row, until within 19 shells of the end; break off.

9TH ROW: Begin in the center of the 1st shell with a sc; work across the row, ending with a sc in the center of the last shell; break off.

10TH ROW: Same as the 9th row; (this will bring 7 shells in this row)

On the next row add 3½ shells on each side of the 7 shells; work across the 7 shells; break off. (This brings 14 shells in this row.)

12TH ROW: Add 1½ shells on each side of the 14; work across the 14 shells; break off. (This brings 17 shells in this row.)

Continue increasing in this way until there are 18 rows. (There should be 35 shells in the 18th row.)

Work 3 rows of 1 dc in every stitch around the edge of the entire garment; break off.

With color, work a scallop around the entire edge.

The ostrich feather trimming is made as follows: With color, chain 2, wrap the yarn over 2 fingers 5 times; work off these 5 loops with a sc; chain 1, and repeat until the desired length. The trimming must be sewed over the rows of dc of the wrap, to form the feather trimming.

Edgings for Tatting, Filet and Crochet

Dainty Suggestions for Underthings

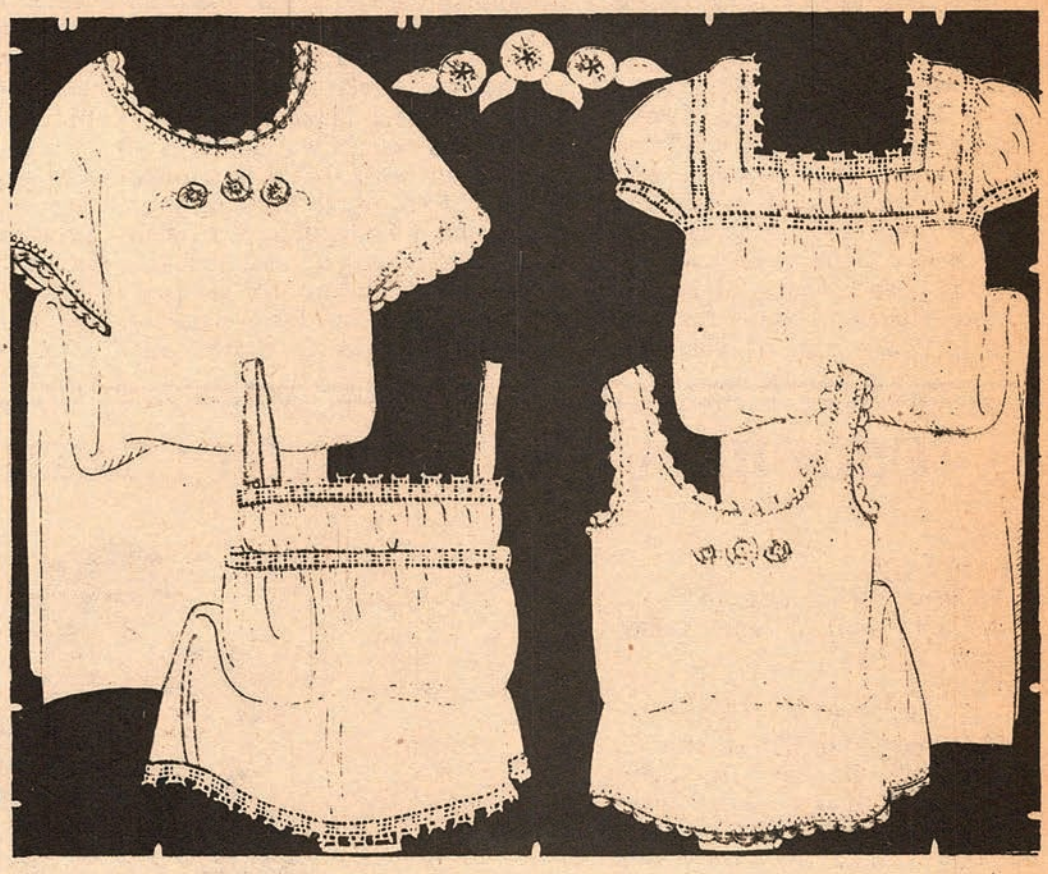
A

B

C

D

E



Designs by
MRS. WILL T. PERRY

The teddies and gertrude for a little girl have the edging of crochet and maltese lace (A). The insertion used with it is maltese lace (B). Directions are given. The embroidery, for which any simple flower spray may be used, is in white satin stitch.

In the center panel the white set of gown and combination have the tatted edge (C) combined with a pink organdie band. This band is caught every half inch with needle and thread to give the effect of scallops. The flowers are pink shirred roses with leaves and French knot centers in white floss. Directions are given for the tatting. The flesh nainsook set of gown and combination has the filet edge and insertion for which directions are given. No block pattern is given as the photograph is large enough to follow.

MALTESE OR HAIRPIN INSERTION B: Use a large straight hairpin or staple used for Maltese lace. Tie thread securely to the hairpin so knot will come in the center. Wrap thread over top of hairpin once. Hold lower, or loop part of hairpin between fingers. With a crochet hook, draw thread from beneath, thread over hook and draw through; 1 dc over knot. Turn hairpin to the left; thread over hook and draw through; dc over top thread of loop. Continue, always turning to the left.

TO MAKE EDGE A: Follow directions for the hairpin insertion, then add the following crocheted edge: * Three trc in loop, picot, 3 trc in same loop. Ch 3, sc in next loop, ch 3, repeat *.

TATTED EDGE C: Use No. 60 crochet cotton. Ring 4 ds, p, 4 ds, p, 4 ds, p, 4 ds, close. * Leave thread one-fifth inch between rings, 4 ds, join to last p of ring, 4 ds, p, 4 ds, p, 4 ds, close; repeat *.

FILET INSERTION D: Ch 21, trc in 9th st from hook, * Ch 2, skip 2 st, trc in next, repeat * twice, making 4 sp in 1st row; ch 5, turn.
2ND ROW: Sp, bl, sp, bl, sp.
3RD ROW: 5 sp.
4TH ROW: 2 sp, bl, 2 sp.
5TH ROW: Sp, 3 bl, sp.
6TH ROW: 2 sp, bl, 2 sp; repeat.

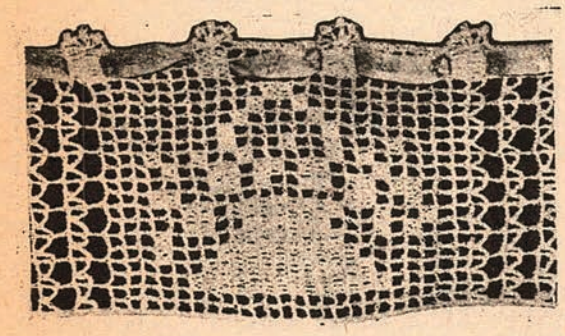
FILET EDGE E: Ch 18, trc in 9th st from hook, 3 trc in next 3 st, ch 2, trc in 3rd st, ch 2, trc in last st; ch 5, turn.
2ND ROW: 4 sp.
3RD ROW: Ch 6, sc in 3rd st forming picot, ch 6, trc in last trc of 2nd row, ch 2, trc in next trc, bl, 2 sp, ch 5, turn.
4TH ROW: Sp, 3 bl, sp.
5TH ROW: Ch 5, sc in 3rd st forming picot, ch 2, trc in last trc of previous row, sp, bl, 2 sp, ch 5, turn. 4 sp in next row. Repeat.

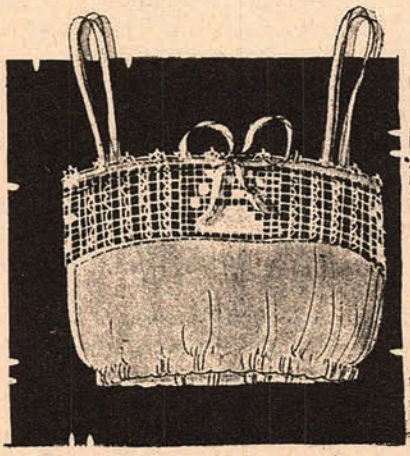
No block patterns are given as the photograph is large enough to follow.

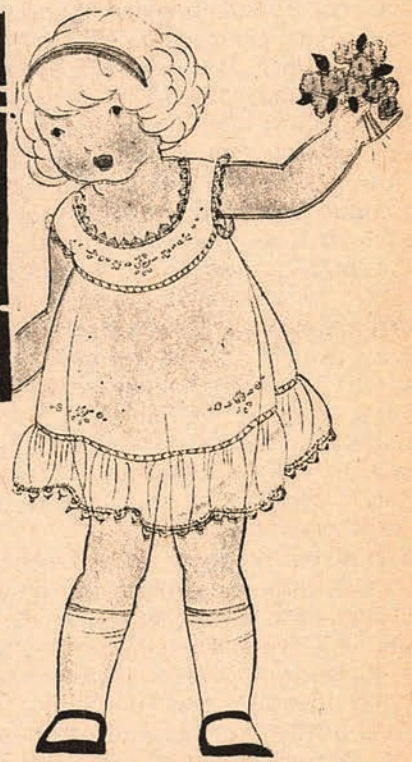
TATTED MEDALLIONS (ROUND): Make a ring of 12 ds with p between each d, close and cut thread. Make ring of * 5 ds, join to p, 5 ds, close. Leave thread about ¼ inch and make ring 5 ds (p, 2 ds), five times, p, 5 ds, close. Leave same length of thread and repeat from * joining larger ring to last p of previous large ring. When finished there will be 12 large and 12 small rings around center ring.

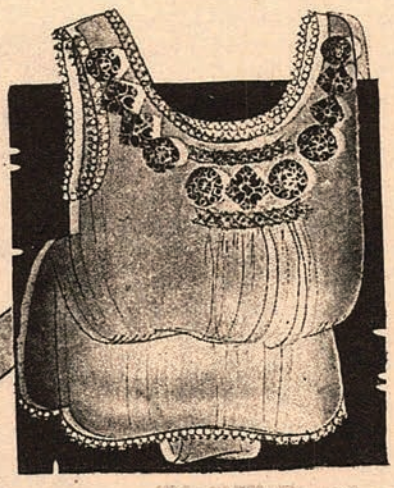
(SQUARE): Made with shuttle and ball. With shuttle make ring 4 ds, p (2 ds, p), 4 times, 4 ds, close. Ring 4 ds, join to last p of previous ring (2 ds, p) 4 times, 4 ds, close and repeat from *. This makes 3 rings or clover leaf for corner. Join thread from ball for ch of 4 ds; ring 4 ds, join to last p of last ring (2 ds, p), 4 times, 4 ds, close. Ch 5 ds, p, 4 ds, p, 5 ds. Ring 4 ds, join to last p of last ring (2 ds, p), 4 times, 4 ds, close. Ch 4 ds. This completes ¼ of medallion.

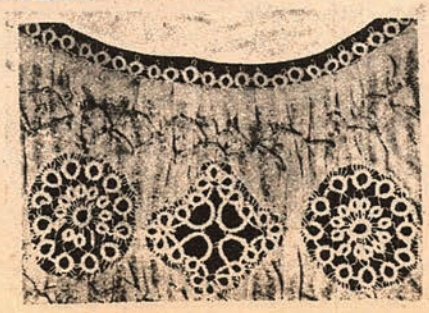
FILET BAND FOR CAMISOLE: Start filet design with ch 66, trc in 9th st from hook, * ch 2, skip 2 st, trc in next; repeat *, making 19 sp. Follow photograph. No block pattern is given as the photograph is large enough to follow the design. Then ch 6, sc in top of trc, * ch 3, trc in next trc, ch 3, sc in next trc; repeat from * filling in last 2 sp with 7 trc. Ch 8 turn, trc in 7th trc forming large sp. * Ch 5, trc in next trc, ch 5, repeat from *. Ch 6, turn, sc in center of sp, * ch 3, trc in trc; ch 3, sc in next sp; repeat from * making 2 sp in large sp at end. Continue, making another large sp at end of 7th row. Fill in large sp with 7 trc in next row and 7 trc in 7 trc on return; then another large sp. This forms double sp at top for ribbon to be run through. Make 12 double rows and then crochet another filet design When required length is made, which should contain 4 filet designs, fill in sp at top with dc. Make a scallop in each group of trc as follows: Ch 2, * trc in center of group, p, ch 2, repeat from *, making 3 picots in scallop. Ch 2, trc in same place, ch 2, completing scallop.











The flesh nainsook chemise has the tatted medallions photographed. Diamond stitch smocking is used above and below the three center medallions. The tatted edge is used. The flesh georgette camisole has a top of filet and crochet with a basket in front and in back and under each arm.

A BRIDGE TO THE PAST

BY AVIS CHURCHWOOD

HADEBO, A NEEDLEPOINT LACE

The needlepoint lace known as Hadebo is Scandinavian in origin and made exclusively of buttonhole stitches. It is used as a border and to build patterns in cutwork. Needlepoint lace is a complete fabric in itself made, as the Italians express it, "in the air". This Hadebo lace built up in the air, is anchored, as it is constructed, in the material which it decorates. It is easy and delightful to do for, throughout all the intricate patterns which can be formed, this stitch is taken, always, in the same way. That is what gives Hadebo an entirely distinctive character and distinguishes it from Point Venise and other forms of needlepoint lace.

Hadebo is done with crochet thread and it should be linen thread, if possible, which is wiry and will sustain its smoothness as it is worked. Cotton fuzzes and mats together and is likely to break which would be unfortunate for joining a new thread in the middle of a border or medallion is something to be avoided if possible. Use an ordinary sewing needle with an eye large enough to accommodate your thread easily and to make a hole big enough to pull the thread through without too much wear. Practice the edgings and patterns on a piece of linen about 12x8 inches in size. This will make a nice sampler to refer to later when you may have forgotten some of the patterns.

We'll start with a simple edging so you will become familiar with this type of buttonhole stitch and acquire the skill to make these stitches very regular and all of the same tension. This is a necessary preparation for making loops and scallops and all the lovely patterns in the open cutwork. First make a line of running stitches along the top of your sampler about ¼ inch from the edge, Fig. 1. Then crease the linen all along on this line. Now, with another thread, start one inch in from the left corner and make running stitches on the line out to the edge to anchor your thread (never make a knot). Come up at A, Fig. 2a, then put your needle through from the back and come out at B leaving a small loop of thread. Now go into that loop from the back at C, Fig. 2b, and draw the needle up and away with a little jerk. This jerk forms the knot stitch. Every jerk should have the same tension so that the stitches and the ridge thus formed will be perfectly even. This is a motion of the wrist which will become automatic as you practice. You can make these buttonhole stitches very fast and as you grow skilled the regular rhythm will result in lovely, smooth work. Leave small, even spaces between the stitches and be sure the loops are not too small because the next row of stitches will be built into these first loops. This is called a purl edge. And remember that, in all this Hadebo work, this stitch is always taken in the same way. Continue these stitches along the top edge for about five inches to practice the basic purling.

Then do the second row to form the beading. Take a new thread and, working again from left to right, make a buttonhole stitch in every third loop, leaving the stitches just loose enough to span the space without pulling, Fig. 3. This stitch has such a pretty twist. The needle is put in at the back and pulled through forward in exactly the same way as for the first row of stitches except that the jerk is avoided and instead great care is taken to make each loop like the one before it, perfectly even and true and not too tight. When that second row is complete - all the way across the first purl edge - work back from right to left with a whipping or topsewing stitch, putting the needle from back to front into each loop and drawing it up to form a cording, Fig. 4. The three stitches thus combined make a firm and very serviceable edging. This lace edge can be done with a different color of thread from the material and will add a lovely trimming to handkerchiefs, table mats, pillowcases - any edge which you might like to embellish. This three-row border is an excellent foundation for the needlepoint lace patterns but, if you prefer, the points and scallops can be built right on the first row of buttonhole stitches - the purl edge - without the border.

HADEBO POINTS

First make a simple row of points. You can work the purl edge all the way or put it in as you go, but now for a beginning do the purl edge first all the way. Then, starting at A Fig. 5, make five buttonhole stitches from left to right to C then topsew back, four stitches from left to right and topsew back, then three and topsew back, and two and topsew back, and finally, one stitch for the point, B. Now topsew down the side of the point from B to C and you are ready to make five more buttonhole stitches for the next point - or topsew in the next stitch if you want a space between. If you wish to separate the points further apart just topsew more stitches before you start the next point. If you work the foundation stitches as you go along you must work to the end of the point and topsew back to the beginning of the point. Topsewing in either direction is the way to move to the beginning of the next point.

HADEBO SCALLOPS

Single scallops or groups of scallops make a very effective edging. First work an edge of single scallops. As with the points you can work on a purl edge or make the buttonhole foundation as you go along. Fig. 6 shows an edge of single scallops on a previously buttonholed foundation. Catch the needle into a buttonhole stitch at A, carry the thread back five stitches to B, leaving a loop for the scallop, loop the thread forward to A, and back again to B. Then work buttonhole stitches close together over the loop of three threads thus completing the scallop. Now topsew to the right in five foundation stitches to C and make another scallop.

SCALLOPS IN GROUPS

Groups of scallops are great fun to do. Work the buttonholed edge first - it's easier - then catch in the thread at A, Fig. 7, and loop it back and catch it in at B, then loop it to C and catch it in again. Now loop it forward to B, then to A and once more to B and then to

continued on next page

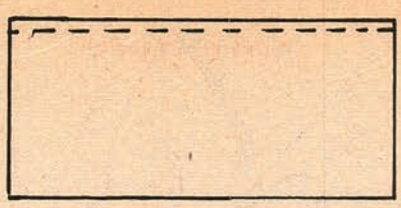


Figure 1

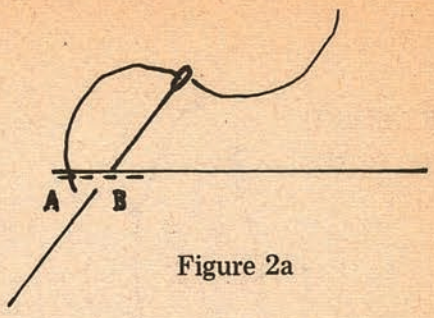


Figure 2a

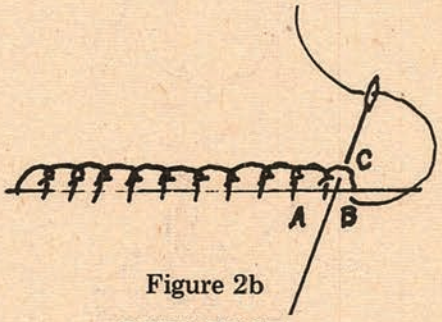


Figure 2b

PURL EDGE

Figure 3

BEADING

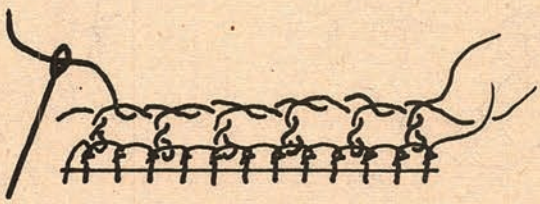


Figure 4

PURL EDGE WITH BEADING AND CORDING

Figure 5

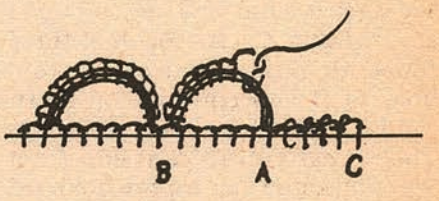


Figure 6

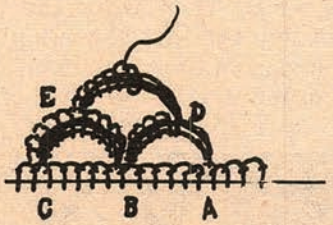


Figure 7

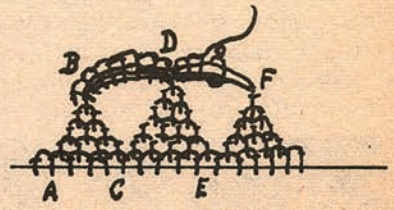


Figure 8

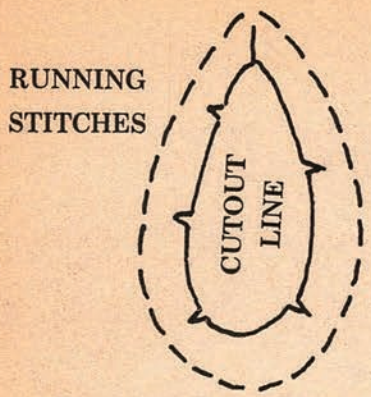


Figure 9

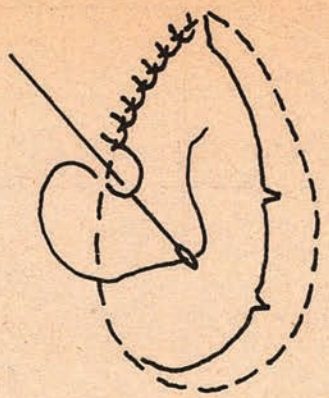


Figure 10

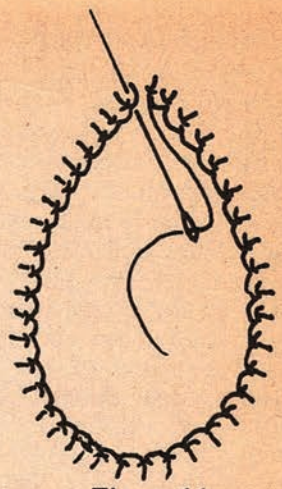


Figure 11

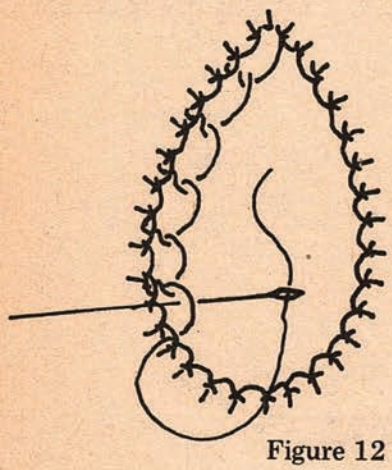


Figure 12

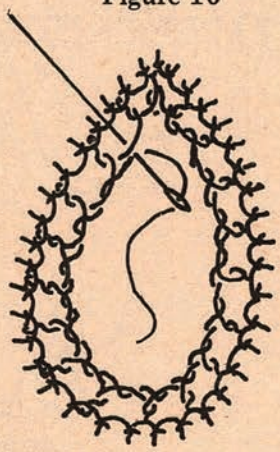


Figure 13

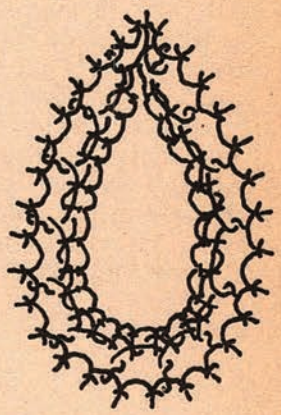


Figure 14

C, catching it in each time. Buttonhole over the three looped threads completing the first scallop, then work to D, the middle of the second scallop. Loop the thread back to E, the middle of the first scallop and on to D and again back to E for the three foundation threads. Now buttonhole to D and continue on down the last half of the second scallop. This brings you to A again. From this point you can topsew forward and begin another group of three scallops leaving as many or as few stitches between as you like. Or, if you haven't made a foundation buttonhole edge, you can work it now over to A for the beginning of three more scallops. When you can make these groups very even, try making larger groups, mabe six or more. Before you do cutwork you must be working these points and scallops very evenly.

POINTS AND BARS

Putting points and scallops together begins to form the lace patterns which will be used in cut out spaces. Practice them until it becomes easy to do them smoothly and evenly.

First make the purl edge then, starting at A Fig. 8, make four buttonhole stitches (topsew back each time) then make three, then two, then one to point B. Topsew down from B to C and begin the next point with five buttonhole stitches, then four, three, two, and one to D. Topsew down to the base at E. Then work the third point like the first beginning with a foundation of four stitches. The last stitch forms the top of the point at F. Now carry the thread, loosely, back to point D and take a stitch to secure it, then to point B, loosely, and take a stitch. Now go back to D, take a stitch and go on to F. Then to the left to D again and so to B which puts you in position at the left to buttonhole the three-thread loops to F. You will notice that the middle point is higher than the other two. Topsew to the next group and repeat. You can make the space between the points any number of stitches you may prefer. Putting points and scallops together begins to form the lace patterns which will be used in cutout spaces. Practice them until it becomes easy to do them smoothly and evenly.

And, now, after all that practice with points and scallops, let us make one medallion to get the

Continued on page 55

MILKWEED SEED SILHOUETTES

by Margaret Johnson

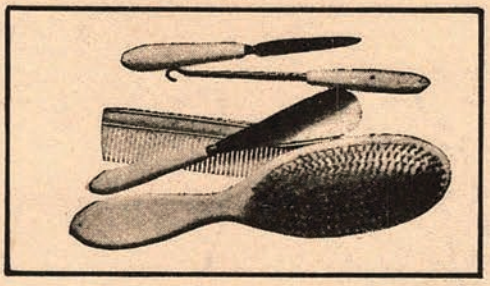
MATERIALS NEEDED: 1 picture frame to fit silhouette, 3/8" wide, dull black, with a touch of gold on the inner rim; fluffy seed from milkweed pods; several blades of grass, pressed; tiny dried straw flowers, star flowers or very tiny real flowers pressed and dried well; brown wrapping paper; corrugated paper; picture hanger; black enamel, silk screen paint or flat black paint; silhouette.

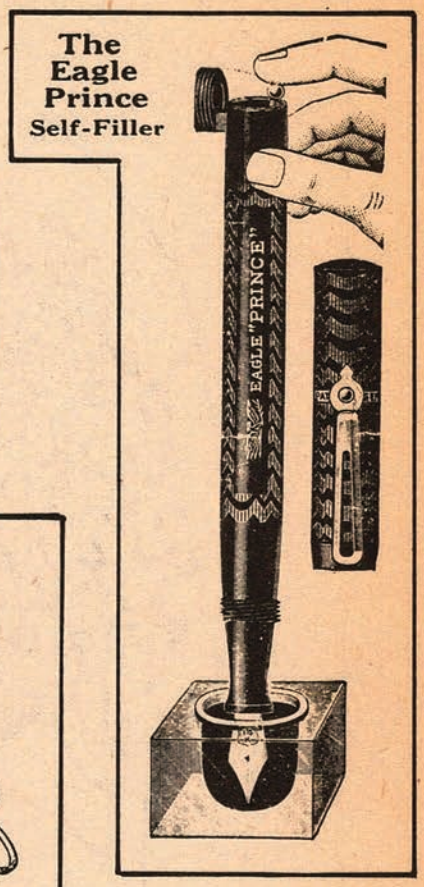
PROCEDURE: Remove the glass from the picture frame, and place over the silhouette of your choice. Hold glass in place with masking tape. Using silhouette as your pattern, paint on the glass. Let the silhouette dry well before assembling.

On the cardboard backing that came with the picture, lay the milkweed seeds. Put on thickly, covering well. Place the grass blades and flowers so they complement the silhouette, at the sides of figures, trees or houses. You may want to add just a few at the neckline of a head silhouette, or eliminate them altogether. Place the well dried silhouette paint side down on the milkweed backing. Turn over carefully and place a piece of corrugated paper on the back of the cardboard, tacking at intervals into the frame. It will look bulgy. Glue a piece of brown paper over this, attaching it to the frame. Attach a picture hanger.

Pattern continued on following page

COLLECTORS' CORNER





In 1914, you could try the new Edison Phonograph in your home without charge, and purchase, if you wished, on terms as low as $2.00 per month, no interest.

This five-piece toilet set consisting of brush, comb, shoehorn, shoehook and flexible nail file was made of imitation ivory. A similar set graced many a lady's dressing-table in 1917, when it could be had for selling sixteen subscriptions to a popular women's magazine.

A 14 karat gold penpoint and a barrel of the best hard rubber were features of this self-filling fountain pen of unique design. It was offered, in 1922, for four magazine subscriptions.

This silver-plated tea maker is actually a teaball with chain and finger-ring, but has the added advantage of a tray to catch the drippings after it is removed from the hot water, and a convenient crane to hang it on. The snout is purely ornamental, suggesting an old-fashioned pot hanging on the fireside crane. It was given for four magazine subscriptions back in 1929.

This self-heating iron was hailed as a marvelous new labor-saving device in 1924. It was said to cost only 1 cent for 3 hours use, and had no attachments, cords, wires, or tubes.

"Home, Sweet Home" Pillow-Top or Panel

By MRS. DELBERT THAYER

Using a thread that will give 6 spaces to the inch, finer or coarser as desired, make a chain of 378 stitches.

1. Miss 3, a tr in each following st of ch.
2, 3. Edge (of ch 3, tr in each of 3 tr); 123 sp; edge (of 4 tr).
4. Edge; 6 sp, 4 tr, 12 sp, (4 tr, 11 sp) twice, * 2 tr in next sp (making 3 tr in the group), ch 1, 2 tr in next sp and tr in tr, *11 sp, repeat * to *, for other gate-post, 10 sp, (4 tr, 11 sp) 4 times, 4 tr, 6 sp; edge.
5. Like 4th, reversed, working tr in tr and sp over sp.
6. Edge; 131 more tr, ch 1, tr in next tr, 38 more tr, ch 1, tr in next tr, 197 more tr; edge.
7. Edge; 6 sp, 4 tr, (11 sp, 4 tr) 4 times, 10 sp, 3 tr (counting all), ch 1, 3 tr in next 3 tr, * 1 sp, 4 tr, 7 sp, 4 tr, 1 sp, * 3 tr, ch 1, 3 tr in next 3 tr, (11 sp, 4 tr) twice,12 sp, 4 tr, 6 sp; edge.
8. Reverse 7th to 2d *, 2 sp, 4 tr, 5 sp, 4 tr, 2 sp, reverse 7th from 1st * .
9. Edge; 197 more tr, ch 1, 3 tr in next 3 tr, * (3 sp, 4 tr) twice, 3 sp, * 3 tr, ch 1, 131 tr; edge.
10. Reverse 7th to 2d *, 4 sp, 4 tr, 1 sp, 4 tr, 4 sp, reverse 7th from 1st *.
11. Like 7th to 1st *, 5 sp, 4 tr, 5 sp, like 7th from 2d *.
12. Reverse 9th to 2d *, 4 sp, 4 tr, 1 sp, 4 tr, 4 sp, reverse 9th from 2d *.
13. Like 7th to 1st *,(3 sp, 4 tr) twice, 3 sp, like 7th from 2d *.
14. Like 8th row.
15. Edge; 66 sp, 40 tr, 44 sp; edge.
16. Edge; 44 sp, 4 tr, 11 sp, 4 tr, 66 sp; edge.
17. Edge; 70 sp, 16 tr, 48 sp; edge.
18. Edge; 7 sp, 4 tr, 2 sp, 4 tr, * 37 sp, 16 tr, 45 sp, 22 tr, 18 sp; edge.
19. Edge; 19 sp, 16 tr, 47 sp, 16 tr, 36 sp; reverse 18th from *.
20. Like 18th to *; 35 sp, 16 tr, 49 sp, 10 tr, 20 sp; edge.
21. Edge; 18 sp, 13 tr, 1 sp, 4 tr, 49 sp, 16 tr, 34 sp; reverse 18th from *.
22. Like 18th to *, 33 sp, 16 tr, 50 sp, (4 tr, 1 sp) 3 times, 4 tr, 17 sp; edge.
23. Edge; 18 sp, 4 tr, 1 sp, 10 tr, 1 sp, 4 tr, 49 sp, 16 tr, 33 sp; reverse 18th from *.
24. Like 18th to *, 34 sp, 16 tr, 49 sp, 7 tr, 1 sp, 7 tr, 19 sp; edge.
25. Edge; 18 sp, (4 tr, 1 sp) 3 times, 4 tr, 48 sp, 16 tr, 34 sp, reverse 18th from *.
26. Edge; 7 sp, 7 tr, 1 sp, 7 tr, 18 sp, 44 tr, 2 tr in next sp, ch 1, miss 1, (making a half sp) 9 tr, half sp, 138 tr, (3 sp, 4 tr, 1 sp, 4 tr) twice, 17 sp; edge.
27. Edge; 20 sp, 10 tr, 1 sp, 4 tr, 4 sp, * 3 tr (in all), half sp, 63 tr, half sp, 70 tr, half sp, 9 tr, half sp, 40 tr, half sp, 3 tr, * 15 sp, 7 tr, 1 sp, 10 tr, 1 sp, 7 tr, 6 sp; edge.
28. Edge; 5 sp, (7 tr, 1 sp) twice, 4 tr, 2 sp, 7 tr, 7 sp, 4 tr, 6 sp, reverse 27th from 2d to 1st *, 7 sp, 4 tr, 21 sp; edge.
29. Edge; 29 sp, 3 tr, half sp, (12 tr, 4 sp) twice, 17 tr, half sp, 24 tr, 4 sp, 9 tr, 4 sp, 15 tr, half sp, * 9 tr, half sp, 6 tr, 4 sp, 7 tr, 4 sp, 5 tr, half sp, 3 tr, * (6 sp, 4 tr) twice, 1 sp, 7 tr, 1 sp, 4 tr, 2 sp, 7 tr, 1 sp, 4 tr, 5 sp; edge.
30. Edge; 6 sp, 7 tr, (1 sp, 4 tr) twice, 2 sp, 7 tr, 7 sp, 4 tr, 6 sp, reverse 29th from 2d *.
31. Like 29th to 2d *, 6 sp, 4 tr, 9 sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, 7 sp; edge.
32. Edge; 4 sp, 4 tr, 3 sp, 4 tr, 2 sp, 7 tr, 10 sp, 4 tr, 6 sp, * 3 tr, half sp, 5 tr, 4 sp, 7 tr, 4 sp, 6 tr, half sp, 2 tr, 2 sp, 2 tr, reverse 29th from 1st *.
33. Reverse 32d to *, 3 sp, 4 tr, 2 sp, 4 tr, 11 sp, 4 tr, 1 sp, 7 tr, 2 sp, 4 tr, 5 sp; edge.
34. Edge; 6 sp, 4 tr, 2 sp, 7 tr, 8 sp, 4 tr, 3 sp, 4 tr, 1 sp, 4 tr, 4 sp, reverse 29th from 2d *.
35. Edge; 29 sp, like 27th from * to *, 5 sp, 7 tr, 2 sp, 4 tr, 9 sp, 4 tr, 2 sp, 4 tr, 7 sp; edge.
36. Edge; 8 sp, 4 tr, 1 sp, 4 tr, 7 sp, 4 tr, 2 sp, (4 tr, 1 sp) 3 times, 4 tr, 2 sp, * 3 tr, half sp, 121 tr, half sp, 63 tr, half sp, 3 tr, 29 sp; edge.
37. Edge; 29 sp, 3 tr, half sp, 63 tr, half sp, 71 tr, half sp, 7 tr, half sp, 41 tr, half sp, 3 tr, 3 sp, 4 tr, 1 sp, 13 tr, 1 sp, 4 tr, 8 sp, 7 tr, 9 sp, edge.
38. Edge; 10 sp, 4 tr, 9 sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, 3 sp, 3 tr, half sp, 5 tr, 4 sp, 7 tr, 4 sp, 9 tr, half sp, 3 tr, half sp, 18 tr, * 4 sp, 9 tr, 4 sp, 24 tr, half sp, 17 tr, (4 sp, 12 tr) twice, half sp, 3 tr, 29 sp; edge.
39. Reverse 38th to *, 32 tr, 4 sp, 7 tr, 4 sp, 5 tr, half sp, 3 tr, * 4 sp, 7 tr, 1 sp, 7 tr, 21 sp; edge.
40. Edge; 22 sp, 10 tr, 5 sp, reverse 39th from *.
41. Like 39th to *, 6 sp, 4 tr, 23 sp; edge.
42. Edge; 30 sp, reverse 39th from *.
43. Like 42d, reversed.
44. Edge; 30 sp, like 36th from *.
45. Like 44th, reversed.
46. Edge; 30 sp, half sp, (4 tr, half sp) 25 times, 62 tr, half sp, 3 tr, 29 sp; edge.

continued on following page

Home Sweet Home Continued

47. Edge; 29 sp, 3 tr, half sp, 60 tr, * (half sp, tr in tr, tr in half sp of preceding row, 2 tr in 2 tr, forming a "shingle") 25 * times, tr in next tr, 31 sp; edge.
48. Edge; 32 sp, * (4 tr, putting the 3d tr in half sp of preceding row, half sp) 25 times, * 21 tr, 4 sp, 23 tr, half sp, 3 tr, 30 sp; edge.
49. Edge; 31 sp, 3 tr, half sp, 20 tr, 4 sp, 19 tr, 25 shingles (like 47th from * to *) half sp, 32 sp; edge.
50. Edge; 33 sp, half sp, * (4 tr, the 2d in half sp of preceding row, half sp) 25 times, * 16 tr, 4 sp, 17 tr, half sp, 3 tr, 32 sp; edge.
51. Edge; 33 sp, 3 tr, half sp, 14 tr, 4 sp, 14 tr, 25 shingles (like 47th row), tr in next tr, 34 sp; edge.
52. Edge; 35 sp, tr in next tr, 25 shingles (50th row from * to *), 11 tr, 4 sp, 11 tr, half sp, 3 tr, 34 sp; edge. Unless otherwise specified, the shingles in odd rows are like 47th from * to *, those in even rows like 50th row.
53. Edge; 35 sp, 3 tr, half sp, 8 tr, 4 sp, 8 tr, 25 shingles, 36 sp; edge.
54. Edge; 37 sp, 25 shingles, 22 tr, half sp, 3 tr, 36 sp; edge.
55. Edge; 37 sp, 3 tr, half sp, 17 tr, 25 shingles, half sp, 37 sp; edge.
56. Edge; 38 sp, half sp, 25 shingles, 11 tr, half sp, 3 tr, 38 sp; edge.
57. Edge; 39 sp, (2 tr, half sp) twice, 4 tr in 4 tr, 25 shingles, tr in next tr, 39 sp; edge.
58. Edge; 40 sp, repeat 48th from * to *, 3 tr, half sp (putting tr in tr), 40 sp; edge.
59. Edge; 42 sp, 121 tr, 41 sp; edge.
60, 62, 64. Edge; 63 sp, 13 tr, 56 sp; edge.
61, 63, 65. Reverse 60th row.
66 to 74. Edge; 123 sp; edge.
75. Edge; 8 sp, * 13 tr, 2 sp, (4 tr, 4 sp) twice, (4 tr, 3 sp) twice, 10 tr, 2 sp, 10 tr, * 5 sp, 10 tr, 3 sp, 13 tr, 2 sp, 13 tr, 3 sp, (4 tr, 5 sp) twice, 7 tr, 6 sp, repeat * to *, 7 sp; edge.
76. Edge; 8 sp, * 4 tr, 4 sp, 4 tr, 3 sp, 4 tr, 1 sp, 4 tr, (3 sp, 4 tr) 4 times, * 8 sp, 4 tr, 2 sp, 4 tr, 4 sp, 7 tr, 3 sp, 7 tr, 3 sp, 4 tr, 5 sp, (4 tr, 7 sp) twice, repeat * to *, 11 sp; edge.
77. Edge; 11 sp, * 4 tr, 4 sp, (4 tr, 1 sp) 3 times, 4 tr, 4 sp, 4 tr, 1 sp, 4 tr, 3 sp, 4 tr, 4 sp, 4 tr, * (7 sp, 4 tr) twice, 5 sp, 4 tr, (3 sp, 7 tr) twice, (3 sp, 4 tr) twice, 8 sp, repeat * to *, 8 sp; edge.
78. Edge; 8 sp, * 4 tr, 4 sp, 4 tr, 2 sp, (4 tr, 3 sp) twice, (4 tr, 1 sp) 3 times, 4 tr, 4 sp, 10 tr, * 10 sp, 4 tr, 3 sp, (4 tr, 1 sp) 3 times, 4 tr, 3 sp, 10 tr, 3 sp, 10 tr, 5 sp, 4 tr, 7 sp, repeat * to *, 9 sp; edge.
79. Edge; 11 sp, * 4 tr, 4 sp, (4 tr, 1 sp) 3 times, (4 tr, 3 sp) twice, 4 tr, 2 sp, 19 tr, * (7 sp, 4 tr) twice, 5 sp, 4 tr, (2 sp, 4 tr) twice, 1 sp, 4 tr, 2 sp, 4 tr, 3 sp, 4 tr, 11 sp, repeat * to *, 8 sp; edge.
80. Edge; 8 sp, * 4 tr, 4 sp, 4 tr, 3 sp, 4 tr, 1 sp, 4 tr, 5 sp, 4 tr, 3 sp, 4 tr, 5 sp, 4 tr, * 9 sp, 7 tr, 4 sp, 4 tr, 2 sp, 4 tr, 1 sp, (4 tr, 2 sp) twice, 4 tr, 5 sp, 4 tr, 4 sp, (4 tr, 2 sp) twice, 4 tr, 4 sp, repeat * to *, 11 sp; edge.
81. Edge; 8 sp, * 13 tr, 5 sp, 4 tr, 3 sp, 4 tr, 5 sp, 4 tr, 1 sp, 4 tr, 3 sp, 4 tr, 4 sp, 4 tr, * 5 sp, 16 tr, (2 sp, 13 tr) twice, 1 sp, (4 tr, 4 sp) twice, (4 tr, 5 sp) twice, repeat * to *, 8 sp; edge.
82. Edge; 8 sp, (4 tr, 4 sp) twice, 4 tr, 25 sp, 4 tr, 39 sp, (4 tr, 4 sp) twice, 4 tr, 28 sp; edge.
83. Edge; 32 sp, 10 tr, 2 sp, 10 tr, 34 sp, 4 tr, 2 sp, 4 tr, 30 sp, 10 tr, 2 sp, 10 tr, 7 sp; edge.
84. Edge; 46 sp, 7 tr, 75 sp; edge.
85, 86, 87. Edge; 123 sp; edge.
88. Ch 3, 375 tr.

Fold the panel together lengthwise at the 46th row and work a double in each of 121 trebles of the 45th row, along the eaves of the house; define the door in the same manner, working a double in each stitch up one side, across the top, down the opposite side and across the bottom, putting extra doubles at corners so they will not draw.

For the edge:

1. Fasten in at corner of panel, ch 4 for a d tr, 2 d tr in same place, keeping top loops on needle and working off at once to form a cluster, ch 4, a cluster of 3 d tr in same place, making a tight ch to close it, * ch 3, miss 4 tr, a cluster in next, repeat, putting 2 clusters in same place at corner, work up the side in same way, putting a cluster at end of every other row and continue, joining last ch to top of 1st cluster.
2. Three d c under each ch between clusters and 1 d c in top of each cluster: join and fasten off securely.

Stencil Design

Chrysanthemums

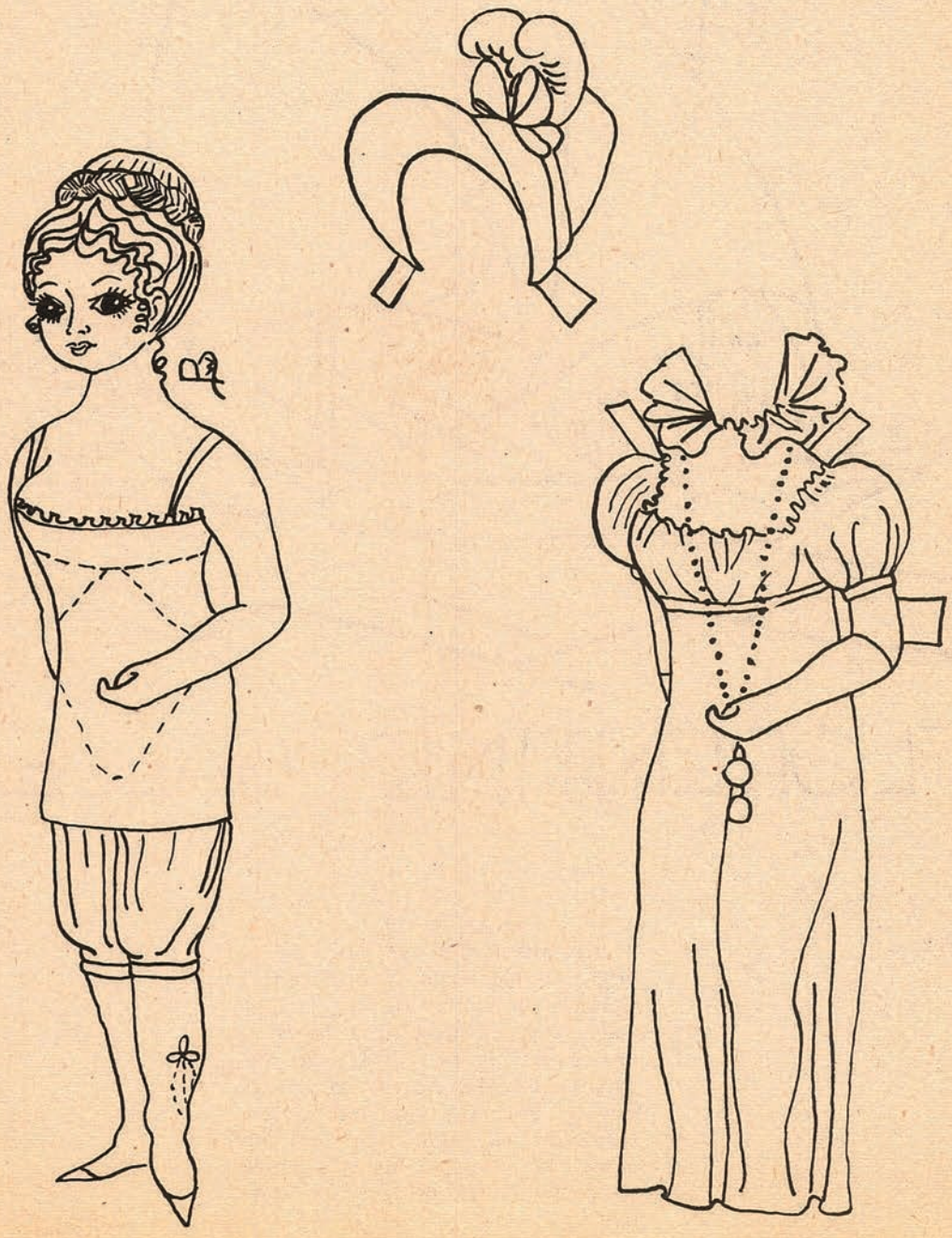
FRENCH FASHION PAPER DOLL

This paper doll shows the fashion popular in 1810. It was particularly worn in France and came about as a result of the revolution. Napoleon wanted clothing for his court completely different from the old royalty. Because lace was worn lavishly by French royalty, lace factories were burnt down and anyone wearing lace was looked on with suspicion.

In its place, women wore simple gowns. The gowns fell naturally from a high waistline. High gathered collars were worn at the neck. Glasses and watches were worn on long chains and could be pinned to the bodice. Under this simple gown was a long corset that laced up the back and tights-like stockings. The dress clung to the body and it was this shocking feature of the dress that prevented many American ladies from adopting it.

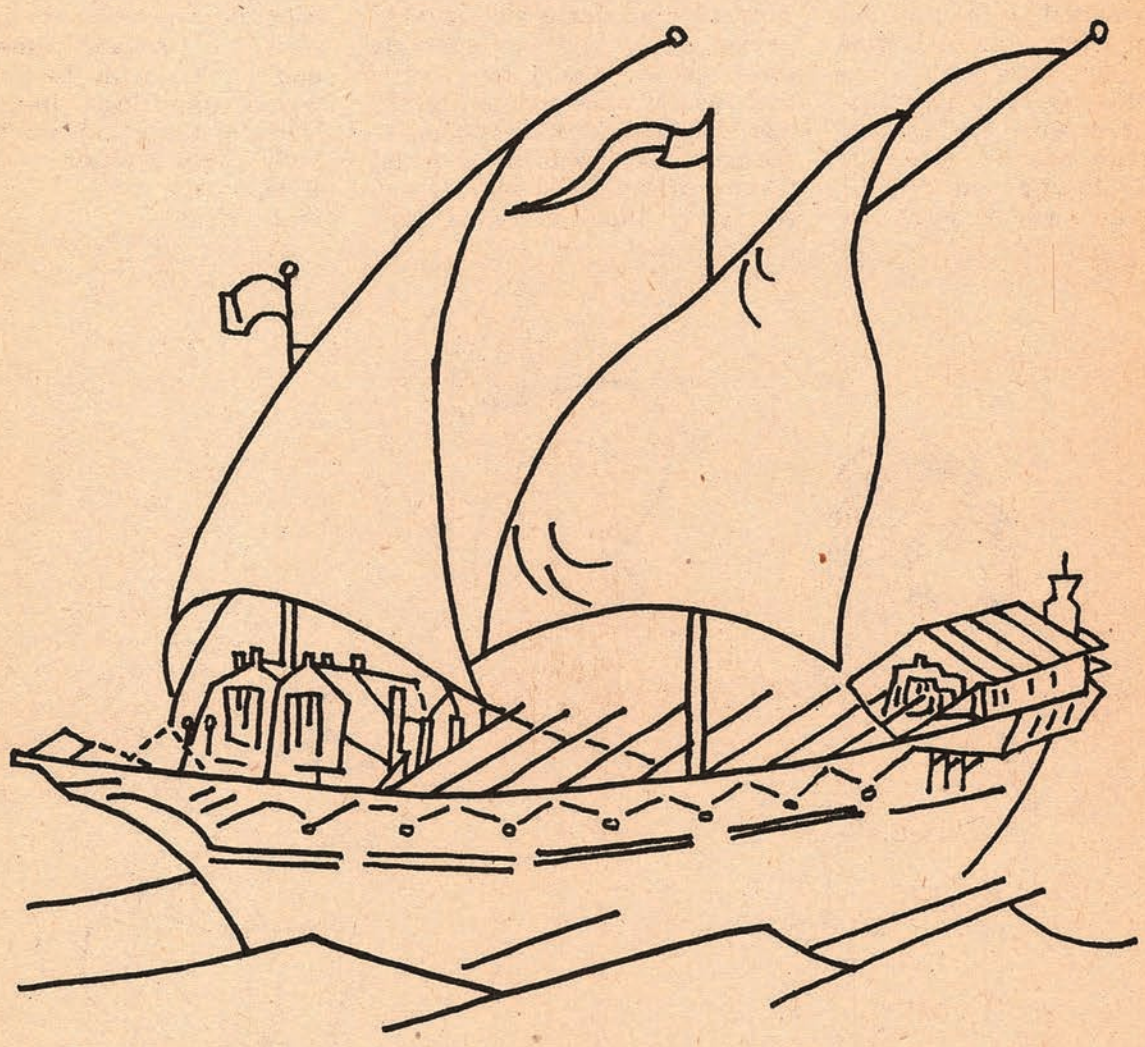
The bonnet was decorated with feathers and ribbons. Hats came up high to accommodate the high hairstyle. Hair was pulled away from the face and gathered in a bun circled with braids. Softly waved curls fringed the forehead. Many of the wooden dolls of the 19th century showed this hairstyle.

Bette Wells



American Ships Quilt

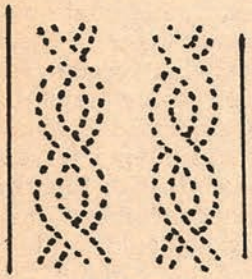
by Ruby McKim



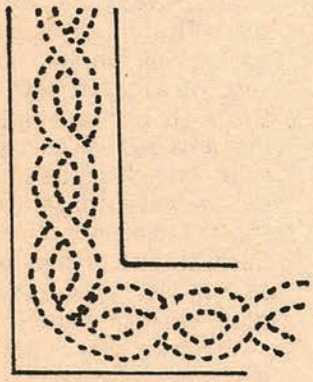
FLORENTINE GALLEY

BLOCK NO. 5

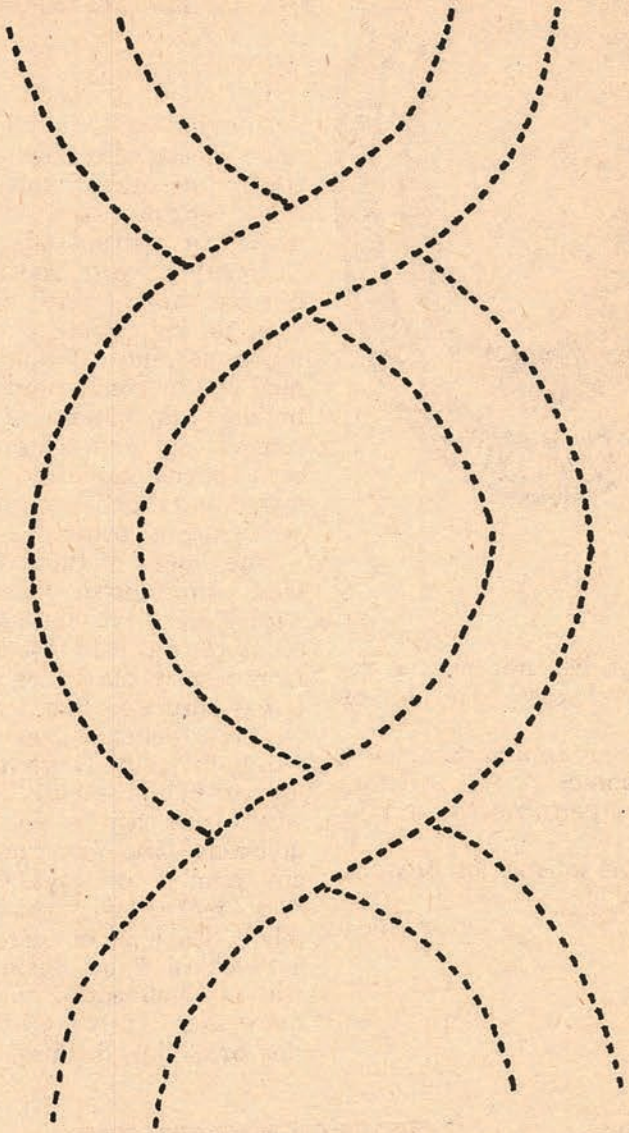
Florentine Galley- This galley might be Venetian, Neopolitan or Genoese as well as Florentine. The galley type of vessel was almost as perfect in Egypt 1800 years before Christ. Man power was cheap; slavery and the convict system furnished abundant oarsmen for centuries - harsh centuries which we certainly should not like to relive.



On 9" Block



4½" Border



BLOCK NO.6

Many women will be using the quilting patterns given with this series for other places than the alternate blocks on this quilt. This cable border used singly on narrow borders or spaced as sketched to repeat right along on the 9-inch block plan will accomodate many quilt borders, be handsome on a puff pillow border, a quilted negligee or coat.

If you will refer back to your picture of the complete quilt you will see that you need two strips 9x13 inches and two 9x27 inches upon which to place your cable repeat; or the long strips could be 18 inches longer and thus accommodate the corner compasses. As a seam allowance around blocks is about 3/16 inches on all sides you would have to allow for 3/8 inch per adjacent block and make the long strips that much shorter to avoid discrepancy in length of a pieced strip of say three 9-inch blocks, and one just cut the full 27 inches.

The full quilt as shown would complete 72x81 inches less seams. A single cable border all around the edge would logically bring this up to 81x91, or a 9-inch border (2 cables) up to a large size 90x99 inches. Wide end borders and narrow side borders could be used: crib quilts planned with only a few blocks, etc. This cable width is really very helpful in regulating your finished size by giving latitude to the plan.

Shuttlebutt

TATTING WITH MYRTLE

Contentment lies not in the enjoyment of ease - a life of luxury,
But comes only to him that labors and overcomes,
To him that performs the task in hand,
And reaps the satisfaction of work well done.

Oscar Wilde

Looking back, the young brides' hope chests were filled with beautifully decorated linens. Insertions, edgings, and inlays were made of tatting and crochet. Coronation cord and a narrow novelty braid were often used with tatting, giving a very pleasing appearance. Wouldn't it be nice if we could purchase these braids today! Many of the table runners and doilies were made of ecru linen and decorated with tatted and crocheted lace made of ecru crochet cotton.

The linens pictured were trimmed with tatted wheels, made with No. 10 crochet cotton, priced at 18c per ball. Instructions are from a very old ladies' magazine. I was surprised that I could buy No. 10 crochet cotton today, but I found it in the Herrschner's catalog at 69c a skein! The tatted wheels are easy to do, and work up really fast. You can use them any number of ways. Combined, they make lovely pieces themselves. The large ones are shown in a block of four, joined as made, with a small added medallion in the center. To make this, make a ring of (1 d,p) 8 times, cl r. tie & cut. With shuttle thread only, Make r of 8 d, j in inner p of medallion, 8 d, cl r, slip thread to next p, and continue around. This would make a beautiful tablecloth that would last for many years. A suggestion in tying knots with coarse crochet cotton would be to tie one knot, and whipstitch the ends with fine thread to hold. Either of these medallions used singly would look lovely appliqued on curtains, linens, towels, tablecloths, and bedspreads. Made of fine thread, they would be beautiful scattered on a bridal veil.

Mrs. Gertrude Burns of Sarasota, Florida has appliqued square medallions on a bedspread, with very pleasing effect. She is an artist with her tatting shuttle, making jewelry, framed pictures, and solid tatted articles. Some of her pictures even have a tatted frame. In her pictures, the Queen Ann Lace flower is her favorite. Most of her jewelry is made of gold or silver metallic yarn.

I hope these few suggestions may help you with your tatting problems. If you have made a mistake in tatting a ring, it is neces-

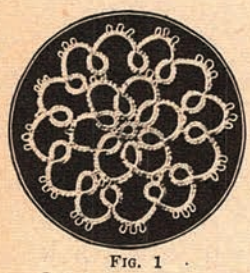


Fig. 1

Fig. 2

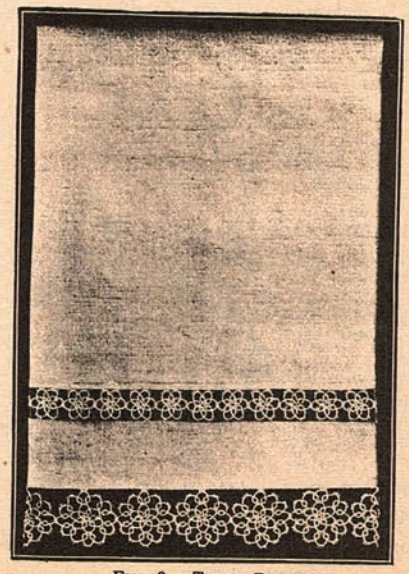


Fig. 3. Table Runner

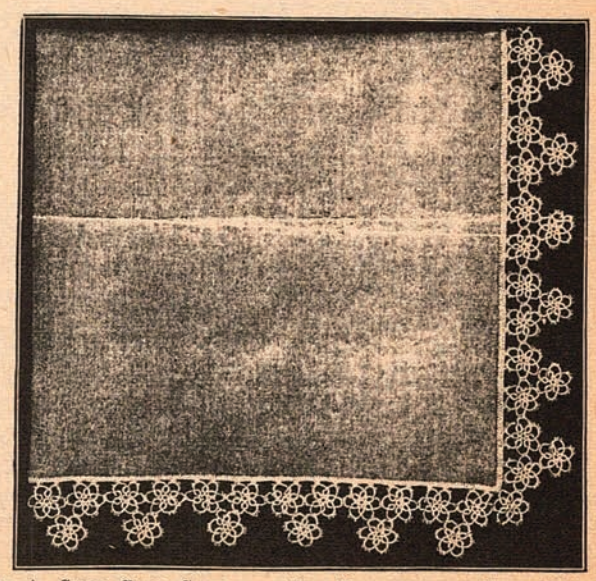


Fig. 4. Small Stand Cover with Edge Made from the Small Wheels

sary to cut the ring off. Should the ring be joined to a picot, be very careful not to cut the picot. This would mean cutting off a whole row, rather than filling in. When a mistake is made in tatting the chain, cut the chain a few stitches from the ring in order to shove a few stitches off, to tie the ends in a single knot. In starting your next chain, loop the thread tight around the ring, over the knot, and tat in one thread for 2 or 3 stitches. This helps to hold the knot.

If your picots are not all even, you may take your crochet hook and pull them even. When you are tatting with a thread where knots do not hold, like nylon or metallic, a speck of Elmer's glue works wonders.

If it becomes necessary to wash your tatted articles, be very careful about using bleach! I have boiled them in Ivory Flakes with good results.

A letter comes in the mail today, wanting to know what kind of yarn I used for my tatting. For the few articles I have tatted, I used nylon baby yarn. It is strong, and pulls down easily.

I received a letter recently, wanting tatting instructions for a left-handed person. In the new Coats & Clark's Book 240, which has 25 illustrations, it suggests holding a pocket mirror to the left of each drawing, and the exact working position will be reflected in the mirror. Another suggestion in their book is to "spray with spray starch (if desired)". I wonder if any of our readers have tried this, and with what results.

I am receiving quite a lot of letters from England and Australia, from ladies who are tatting enthusiasts. One is from Bertha Ruckert of England, containing a lovely handkerchief with an appliqued tatted parasol in the corner. I will try to figure out her design, and include it in my next column.

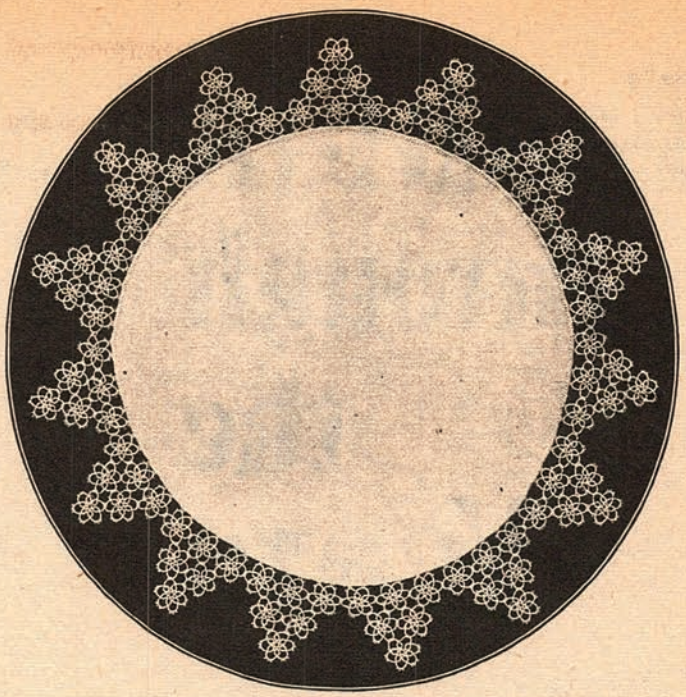


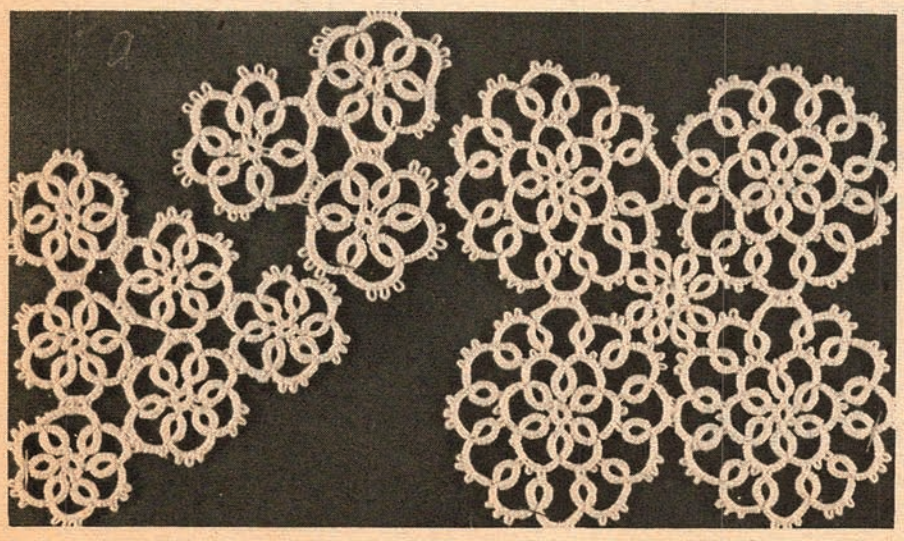
Fig. 5. The Small Wheels Are Used on this Centrepiece

Mrs. Stiller of Australia is interested in learning more about a "round robin". Maybe some of our readers would like to start one, with her as a member. She is having trouble finding tatted designs. If you would care for her address, kindly mail me a self-addressed, stamped envelope.

Another letter comes from Australia: Mrs. Kuskey is interested in the little tatted trims for stationery decorating. She wishes to use her decorated stationery as a fund-raising project for an "Old Folk's Home" being built there. It is a worthwhile project, and from my own experience, and from letters, the tatted-trimmed stationery is a very good seller! It is hard for us here in the United States to obtain plain white stationery! So much of it is already decorated! I can see that this fad of tatted-trimmed stationery is growing, rather than dying out!

As I write this, in October, our mountains are beautiful in their autumn colors. How I wish I could share their beauty with our readers.

Wishing all an enjoyable summer. Happy Tatting,
Myrtle.



TATTED WHEELS

Ecru Cordonnet crochet cotton No. 10 was used for the table runner, which is made of ecru linen.

SMALL WHEEL, Fig. 2. - With shuttle make a ring (r) of 6 picots (p) separated by 2 double stitches (d s), close and tie.

2d ROW: (Made with two threads) * Ring 8 d s, join to a p of 1st r, 8 d s, close. Join spool thread. Chain (ch) 4 d s, 3 p separated by 2 d s, 4 d s *. Drop spool thread and repeat from * to * 5 times, picking up spool thread for ch and joining each r to a p of centre r.

LARGE WHEEL: Make the small wheel, adding a 3d row like 2d row, and joining the r to the p of 2d row, (see Fig. 1).

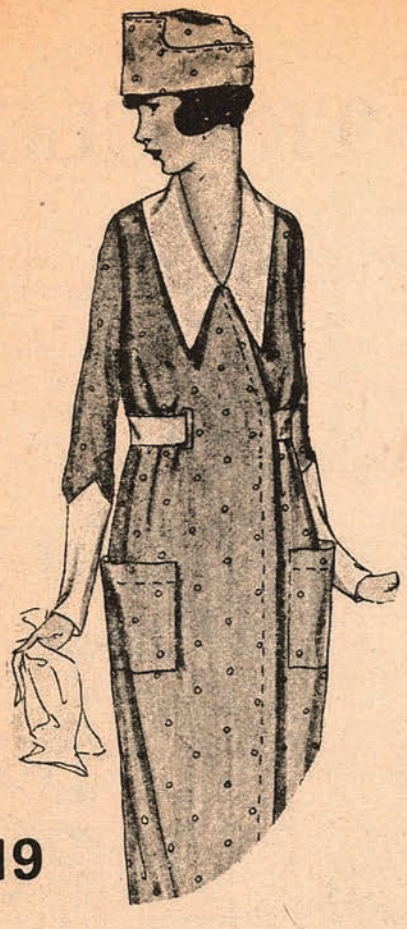
Fashion through the Years

1905

1915

1916

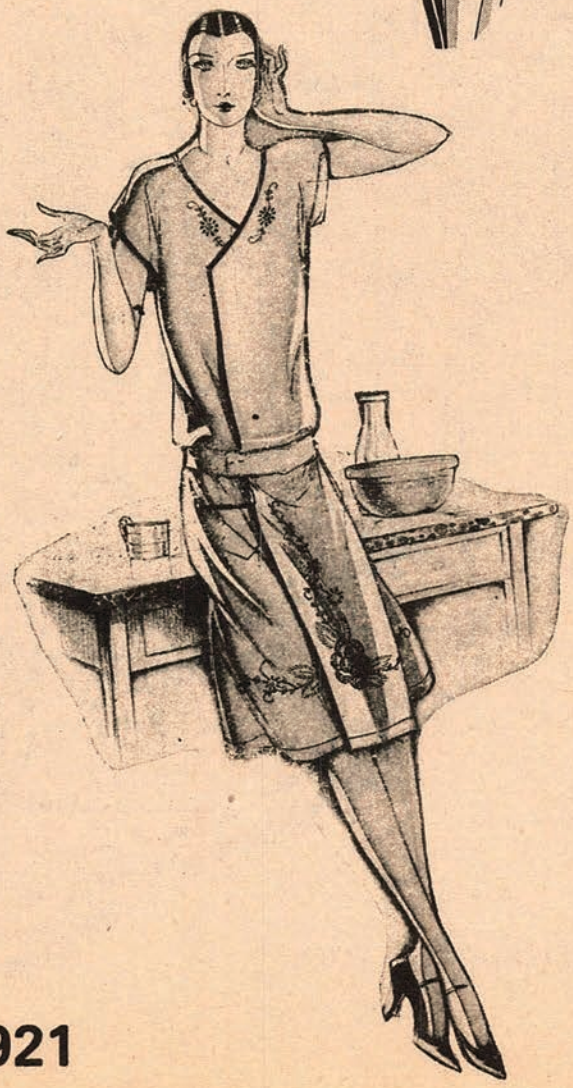
AT HOME WEAR



1919

1928

1921



1930

FOREST FRIENDS TEA CLOTH

MATERIALS: J. & P. Coats big ball best six cord mercerized crochet, size 30, 20 balls of white or ecru, steel crochet hook No. 10 or 11.

GAUGE: 9 sps make 2 inches; 9 rows make 2 inches.

Starting at bottom of chart ch 134 (18 ch sts to 1 inch).

1ST ROW: Tr in 10th ch from hook, * ch 3, skip 3 ch, tr in next ch. Repeat from * across (32 sps). Ch 21, turn.

2ND ROW: Tr in 10th ch from hook, (ch 3, skip 3 ch, tr in next ch) twice; ch 3, tr in next tr—4 sps increased at beginning of row, * 3 tr in next sp, tr in next tr. Repeat from * across, ending with tr in top st of turning ch, ch 7, tr in same place as last tr, (ch 7, turn; tr in 4th ch of previous ch-7) 3 times —4 sps increased at end of row. Ch

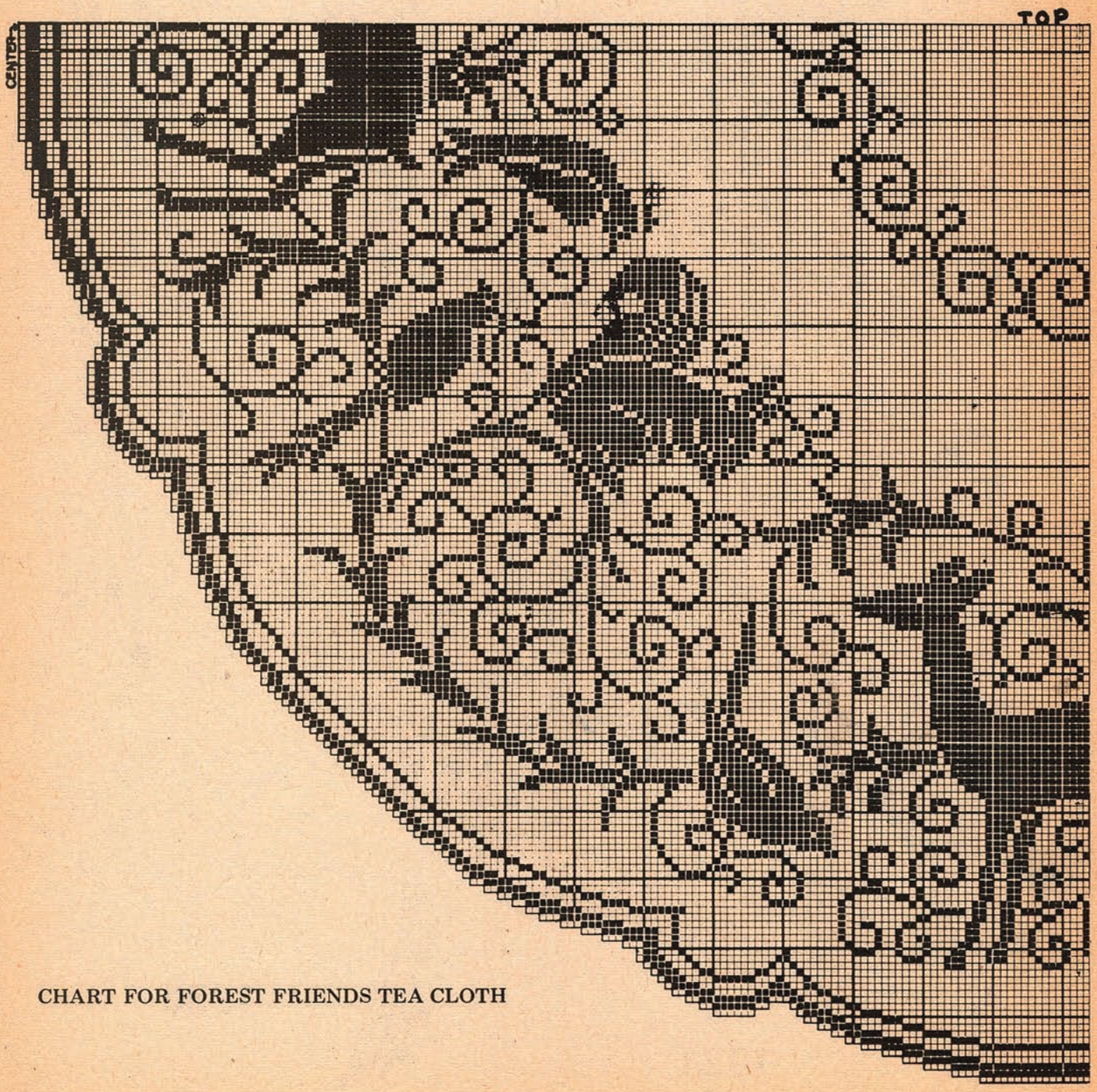


CHART FOR FOREST FRIENDS TEA CLOTH

21, turn.

8RD ROW: Increase 4 sps at beginning of row as before, 3 tr in next sp, tr in next tr (a bl made over a sp). Make a bl over each sp across. Inc 4 sps at end of row. Ch 17, turn.

4TH ROW: Inc 3 sps at beginning of row, then make 8 bls, ch 3, skip 3 tr, tr in next tr (a sp made over a bl) make 31 more spaces, then make 8 bls, and inc 3 sps at end of row, sl st in each of last 4 ch. Ch 17, turn.

Starting at 5th row, follow chart until 10 rows are completed. Lay this piece aside. With another ball of thread ch 30.

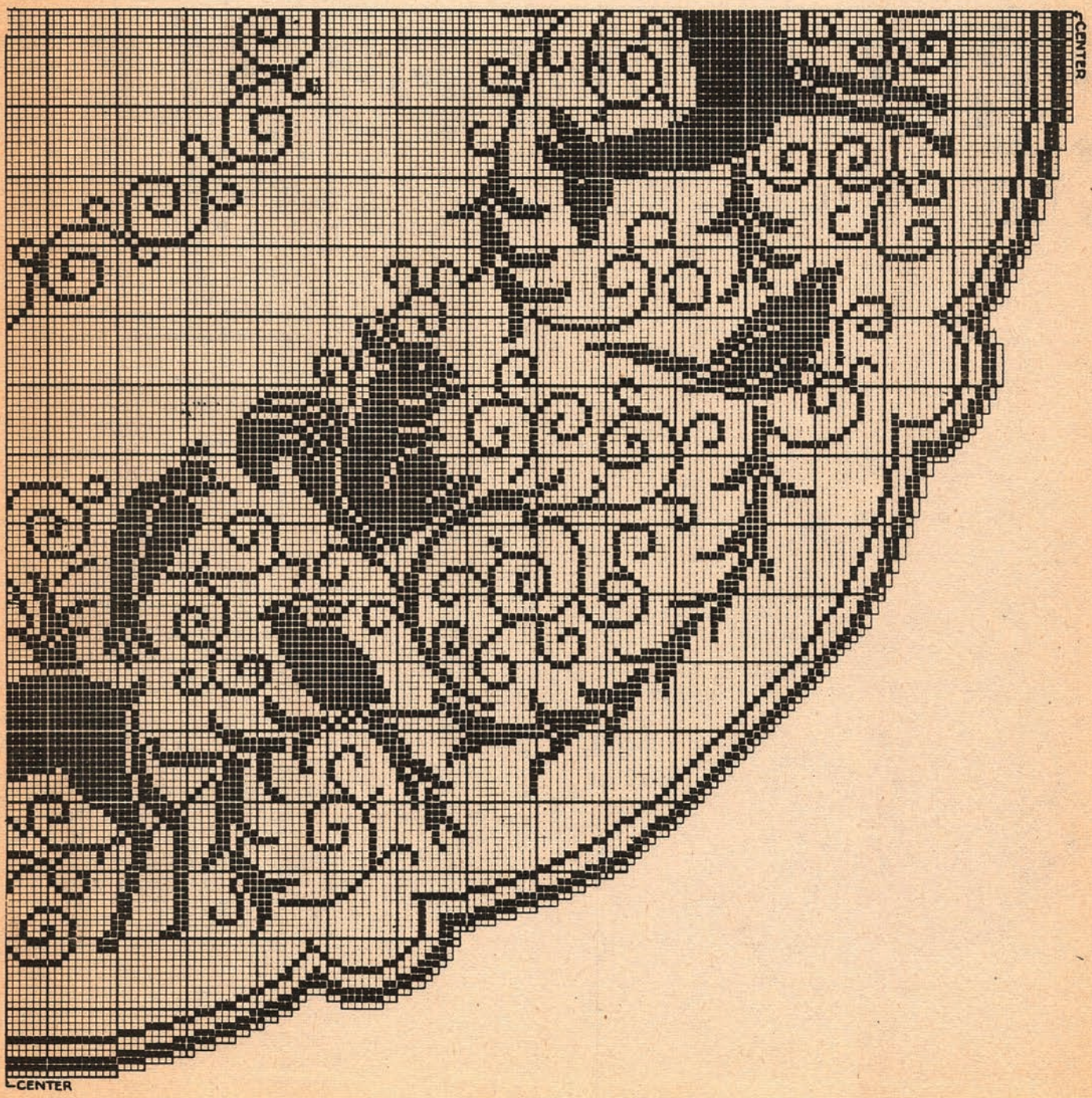
1ST ROW: Tr in 10th ch from hook, (ch 3, skip 3 ch, tr in next ch) 5 times. Ch 13, turn.

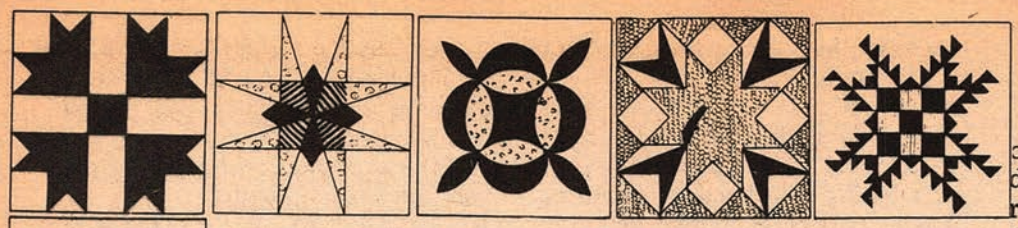
2ND ROW: Inc 2 sps at beginning of row as before, make 6 bls, then inc 2 sps at end of row. Fasten off. Make another piece like this.

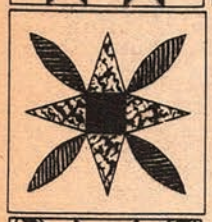
Now pick up the first piece with the 10 completed rows, and following chart work 2 more rows, then ch 11 and make a sl st in 4th ch of end sp of second piece (with 2 complete rows) thus joining these pieces together. Fasten off. Attach thread to opposite end of first piece, ch 11 and join third piece as second piece was joined to first. Fasten off.

Attach thread to end tr of second piece, ch 13, turn.

13TH ROW: Inc 2 sps, 10 bls, 3 sps, 2 bls, 4 sps, 2 bls, make 70 sps, 2 bls, 4 sps, 2 bls, 3 sps, 10 bls, inc 2 sps. Ch 13, turn. Starting at 14th row, follow chart to top to complete one half of the design. Turn the chart so that the top is at the bottom, omit the center row and work as before back to the first row. Fasten off.

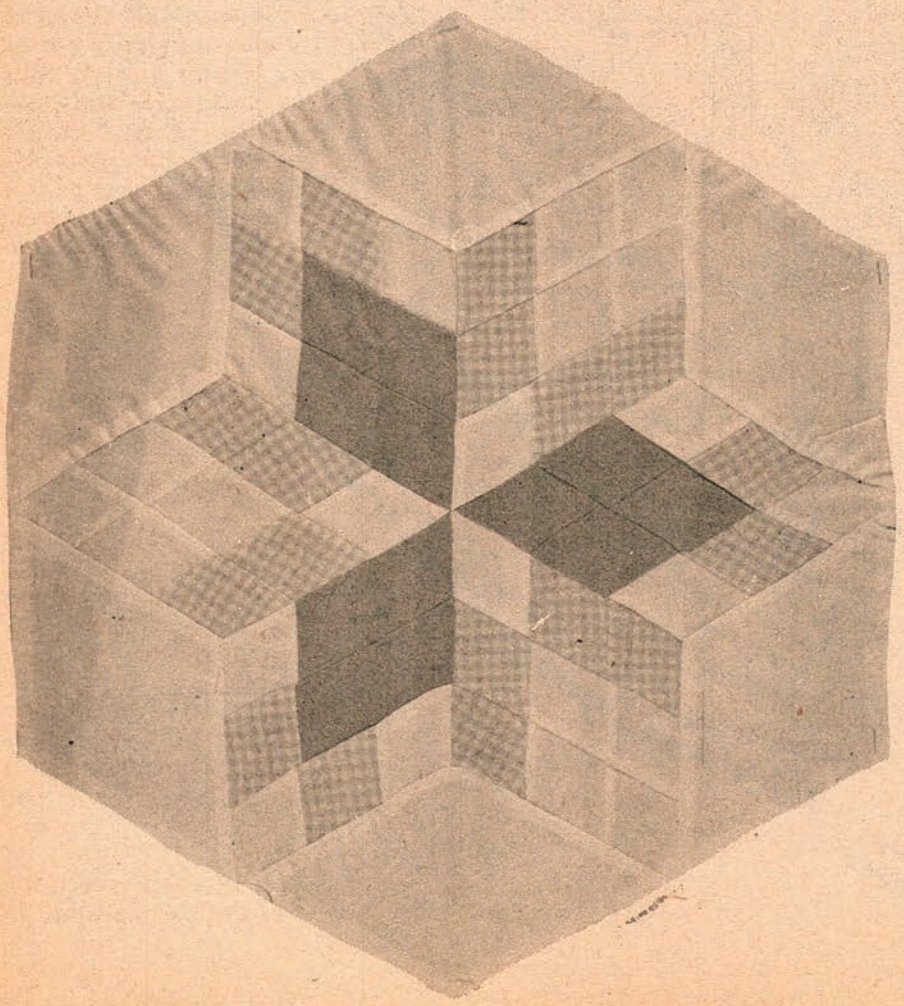






The Library of American Quilt Patterns

by Pauline Welton Rodgers



TIDBITS AND TRIVIA

It is still too early in the birth of this column to be receiving a deluge of letters from interested readers. I did have a small number of requests, and one tidbit of value. However, some readers who wrote failed to give sufficient information with their queries, which is so absolutely necessary if proper replies are to be expected.

It must be remembered that the Olde Time Needlework magazine is exclusively devoted to patterns and designs that are dated prior to the year of 1935. Then too, the reader must also remember that the women who obtain this magazine do so because of the old-fashioned needlework designs that appear within these pages. These women are interested in any historical data that concerns a quilt pattern. Since this is true, it would be greatly appreciated when you send in your requests for certain quilt pattern information, or you send in a fabric quilt block, or pattern to be considered for future publication, that the following points be considered.

1. When sending a quilt pattern for possible publication, the pattern must not be copyrighted later than 1935. The older the pattern is, of course, the more likely it will appear in published form. Also enclose all other historical data that you can possibly remember, such as what museum, book, magazine, catalog, or columnist like Nancy Page or Nancy Cabot had the pattern published. Give dates, months, and years where available, and size of the block, if any.

2. When sending letters that question the name or source of a quilt pattern or patterns, please include a sketch or picture of the design, plus any historical data available. When doing research on such requests, I may not necessarily have that particular pattern in my library. Rumor has it that there are more than 450,000 quilt patterns available, and we must recall that dozens of patterns sport the same titles. Therefore, if a proper answer is to be expected, it is very essential that a picture of the quilt pattern in question be included along with your request.

3. If you are making a query concerning an actual family quilt in your possession, the same procedures as given above should be followed. But in this case, the readers would also enjoy the family background history of the quilt. As an example, you can refer to the short history that was given for the Dobbin's Fan quilt pattern which appeared in the January issue of the Olde Time Needlework magazine.

4. If you desire a more personal reply to your queries, send a self-addressed, stamped envelope (S.A.S.E.). If you send actual fabric blocks, or prized paper patterns and wish them to be returned to you, to defray the cost of postage, enclose 30c.

5. If you do not want to send your actual clippings, patterns, catalogs, or magazine pages, have them photostated, and mail the photostats to this column along with all possible information.

Before answering the letters recently received, a more personal note must be first added. Several readers wrote to say that they enjoyed The Library Of American Quilt Patterns, and the old-fashioned quality and history behind the designs so far featured. They also added that they were in the process of creating either The Flower of 1853, or the Dobbin's Fan patterns into actual quilts. It is always a deep pleasure to receive such compliments as these, and I wish to thank these readers personally through this column for the letters received from them. I would also like to make a request from the readers who do make actual quilts from the patterns that appear in this column. It would be interesting to feature a page of photographs of the quilts you make using the patterns featured in The Library Of American Quilt Patterns. If you take a photograph of your quilt, hang it up on a clothesline or similar line, and have glossy prints made. Keep your negatives, and send just the photographs. Color cannot be reproduced in the pages of this column, but will appear as black and white. Matte prints do not reproduce well.

From Antlers, Oklahoma, Mrs. Chester (Ruth) Maynard wrote commenting on her enjoyment of this column first, and then asked if I sold individual quilt patterns, especially anything with a Mexican or a Spanish theme. Yes, I do sell patterns, but not individual ones except for the ones which are illustrated in this column, Specialty Collections, Series, and certain advertised patterns only. A printed catalog, with two quilt patterns, is available from The Library Of American Quilt Patterns for $1.00 postpaid.

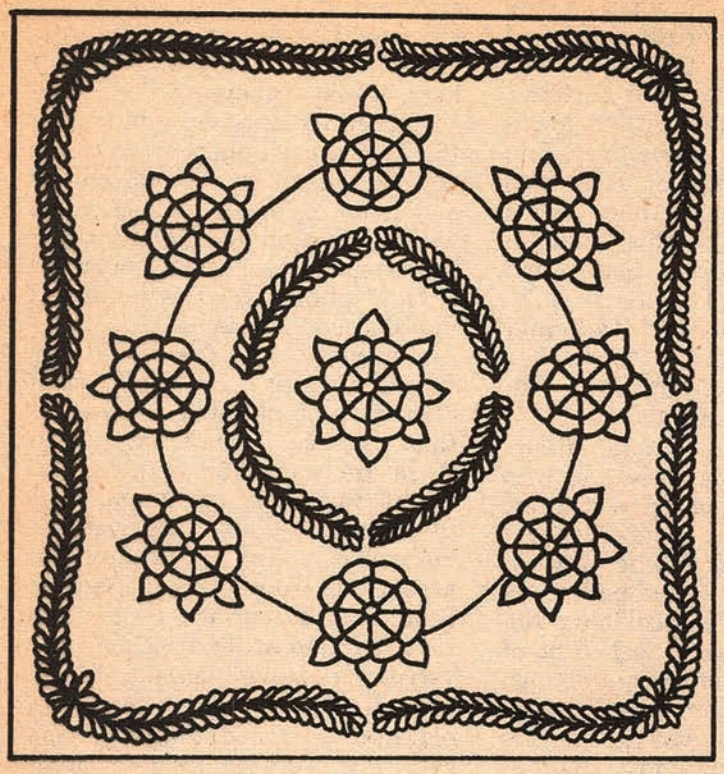
Dorothy Biggs, a quilt friend residing in Parma, Missouri who has been trading patterns with me for the last year, accidently sent in a marvelous hint when she enclosed a bed-size quilt pattern in a recent trade. This accidental tidbit of a hint is one I feel to be of great value, and important enough to pass on to our readers. Many quilters are avid fans of the immense and sometimes fabulous bed-size patterns, but they have come across a problem on how to transfer such huge designs to their fabric yardage. Thanks to Dorothy, this problem is finally solved for many of us. Dorothy sewed white gift wrap tissue paper together on her machine in the same manner as would do for straight fabric seams, then traced the pattern as a complete whole onto the tissue paper. You can do the same thing by sewing tissue paper together until you reach the size pattern sheet wanted, then using transfer pencil, trace out your pattern. Lay two blankets on the floor, iron them smooth, lay your yardage on top and iron it out smooth. Pin your paper pattern transfer down, and iron from the center out to the edges until you reach the desired results. I tried it, and it really works. Thank you, Dorothy, for solving a very old problem for us.

Genevieve Knox, from Long Beach, California, wrote to make two requests. She would like to obtain as many of the old-time Bride's quilt patterns as can be found. Many of these quilts and such Album quilts usually consisted of thirty or fifty actual quilt blocks. Each block that appears in a Bride's quilt was created by the bride's friends, and very rarely if ever did the women and young girls use familiar or available patterns. An interesting note to add here is that sometimes the future groom either designed a block for this very special quilt, or occasionally picked up needle and thread and made a block himself. Such working blocks for Bride's quilts are rare, most of them appearing only in photographs as published in books and magazines.

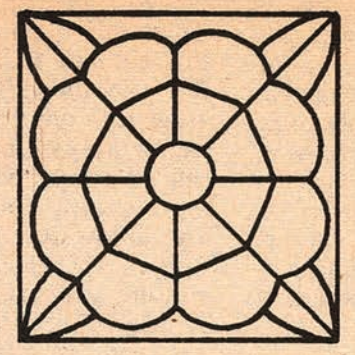
Genevieve says she would like to see an article on the Rose of Sharon quilt patterns featured in this column. Legend has it that there are some 350 or more different variations of actual Rose of Sharon quilts displayed in magazines, books, and in museums across our nation and in Canada. Searching through my own collection, I found at least 82 different variations of these designs, then in my research on this subject and in old notes, learned that there are very few working patterns available. For some years now, I have had plans to do such an article on the Rose of Sharon quilt patterns, which came into popularity during the 1800's. If you are anything like most quilt makers and quilt pattern collectors who are in love with the Rose of Sharon quilt patterns, do not miss an issue of this magazine. There will be featured, quite soon, a very pleasant surprise for you.

A - Blanche Sestak wrote from Prague, Oklahoma asking for a color scheme on the Thunder and Lightning quilt pattern. Try as I might, Blanche, this is just one of the many patterns not in my files, nor could I find it in any of the books. If you would send in a sketch of this pattern to us, a more proper color arrangement could be suggested. Then too, if you included all necessary information on this pattern, it just might prove to be interesting enough for future publication. To comply with your request for suitable quilting motifs for The Flower of 1853 which appeared in the November 1975 issue of this magazine, I have prepared the illustration as you see featured in Diagram A.

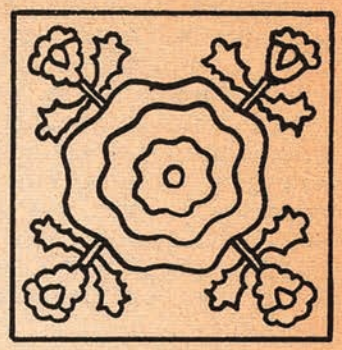
Continued on page 37



- A -



- B -

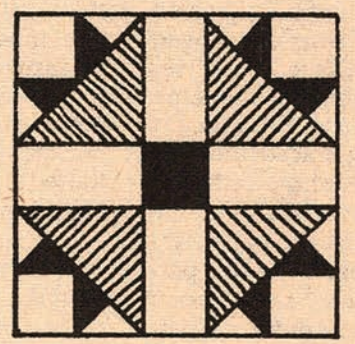


- C -

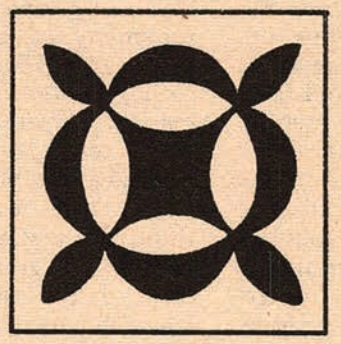
- D -

- E -

- F -



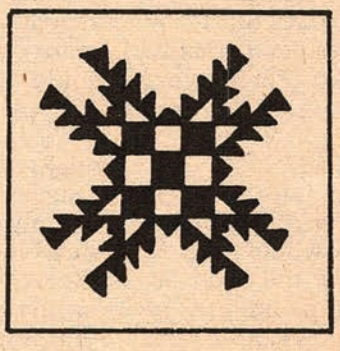
- G -



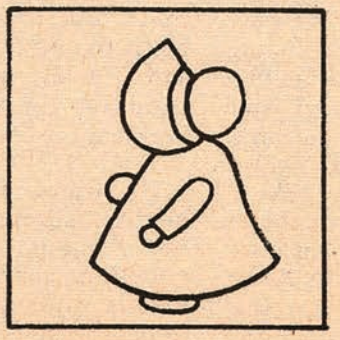
- H -

- I -

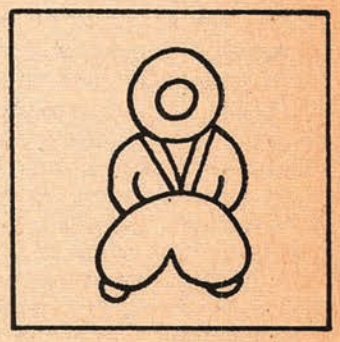
- J -



- K -



- L -



- M -

B - Mrs. L. K. Meeker, of Portland, Oregon, deserves a special word of thanks from many of us who have been trying to solve a long-standing riddle of some seven years or more. She sent in a very neat sketch of The Flower of 1853, stating that its true name is The Moon Flower.

C - From Millstadt, Illinois, Mary Stinebrook enclosed this sketch from an old family quilt, which she said was too worn to copy an actual pattern from. She said the blocks measured about 35 to 40 inches across, and that she would like to have the name of the pattern. The pattern would probably measure 36 or 40 inches square, as this was the average size of such rose-type quilt patterns, which came into popularity during the 1800's. And, I am very seriously inclined to believe that it is just one of the many missing Rose of Sharon patterns quilters are searching for. Regretfully, Mary did not include any other information on her family quilt, so we do not know the year it was made, or who made the quilt.

D to K - Mary Dixon, from Vinton, Virginia wrote suggesting that readers would probably like to know the names of the little quilt blocks appearing with the heading of The Library Of American Quilt Patterns. All these patterns can be found in the second part of Marguerite Ickis' book, The Standard Book Of Quilt Making And Collecting. Mary also stated she would like to know of any other sources and names of the patterns.

D - Crossroads by Marguerite Ickis and The Romance of Patchwork.
E - Swing In The Center by Marguerite Ickis.
F - The Morning Star by Marguerite Ickis.
G - Sage Bud in the Quilter's Newsletter. Goose Tracks by Marguerite Ickis. Fanny's Fan in The Romance of Patchwork, and when two colors are used, it is known as Duck Paddle. Also known as Four Crowns.
H - Hickory Leaf by the Ladies' Art Company Quilt Catalog. The Reel by Marguerite Ickis, and The Romance of Patchwork. Also known as Order No. 11.
I - Saint Louis Star by Marguerite Ickis.
J - Missouri Star in the Quilter's Newsletter and by Marguerite Ickis. In The Romance of Patchwork it is called the Shining Star, and when set on the diagonal it is then called the Missouri Star. Mrs. Hall also informs us that the design was originally created by a man.
K - California Star by Marguerite Ickis. McCall's Heirloom Quilts Magazine features this pattern as the Radiant Star. A similar Feathered Star appears in McCall's Bicentennial Quilt Book. In The Romance of Patchwork it is known as the Feathered or Feather Star. Mrs. Hall also adds that the design is known as Twinkling Star, Star of Bethlehem, and the Saw Tooth. She then tells us that when a hexagon is used in the center it is called Radiant Star, and with the nine-patch center as shown here, it then becomes the California Star. Also called the Chestnut Burr.

L and M - Dorothy Stark of Palmdale, California wrote to say that she is searching for a Sue and Matching Boy pattern her grandmother had used many years ago to make a quilt. The little Sue illustrated in Diagram L resembles the tiny sketch she included in her letter, and the Boy illustrated in Diagram K, along with the Sue, are ones I actually saw used on two separate quilts in a home located in Clinton, Arkansas. The Sues for 10 to 12 inch blocks outnumber the Boy patterns, and it appears there are fewer of the Boy designs, which for some reason are difficult to locate.

Column space does not permit a separate listing of the patterns featured in the illustrations of Tidbits and Trivia. A list can be obtained with their prices when you send a SASE with 25c included. Send all orders for lists, catalogs, patterns, and your letters of requests or patterns to [The Library Of American Quilt Patterns, Post Office Box No. 1752, Silver City, New Mexico 88061].
Pauline Welton Rodgers

THE BLUE BIRDS QUILT

Not too many years have passed since Aunt Martha, who is famous for her many quilt and embroidery patterns, released this pattern under the title of "Three Birds Quilt". Yet the design itself dates even further back, appearing in photographed form as Block No. 11 on page 72 in the Romance of the Patchwork Quilt in America book.

Copyrighted in the year of 1935 by Carrie A. Hall and Rose G. Kretsinger, the Romance of the Patchwork Quilt in America book has become a well-known, famed and treasured possession of the quilt maker and pattern collector. This book has found its way into thousands of homes in America, Canada, and in homes of countries abroad. More popularly known to many of us as The Romance of Patchwork, it contains more than one thousand photographs of actual fabric quilt blocks and antique quilts. Those of us who are proud owners of this book are ever grateful to the authors who contributed not only a wealth of general knowledge, but who also gave to the American women of their era and the generations to follow afterwards, American History of the past and in the making.

This particular pattern was chosen for a purpose. Any design that forms a hexagonal or six-sided form holds a deep fascination for many people. The hexagon, or pattern shapes used to form a hexagon, are very versatile in forming unique designs in hundreds of different settings and variations, which is evident when one studies photos of the British and Welsh quilts that have made their way into our museums. So too then, can the Blue Birds units be used imaginatively for other designs and settings.

It is not necessary to use the colored fabrics suggested here if you attempt to make the entire quilt. You can refer to your own particular state's bird for color choices. As an example, take the Cardinal which is so popular in Arkansas, or the Tanager with its vivid red plumes and barely discernable black markings. Or choose the Oriole, found in the states of Oregon and California, in their bright gowns of yellows and brilliant shades of orange. Or perhaps you'd prefer the flighty little Hummingbird, who appears in flashes of purples, violets and

continued on following page

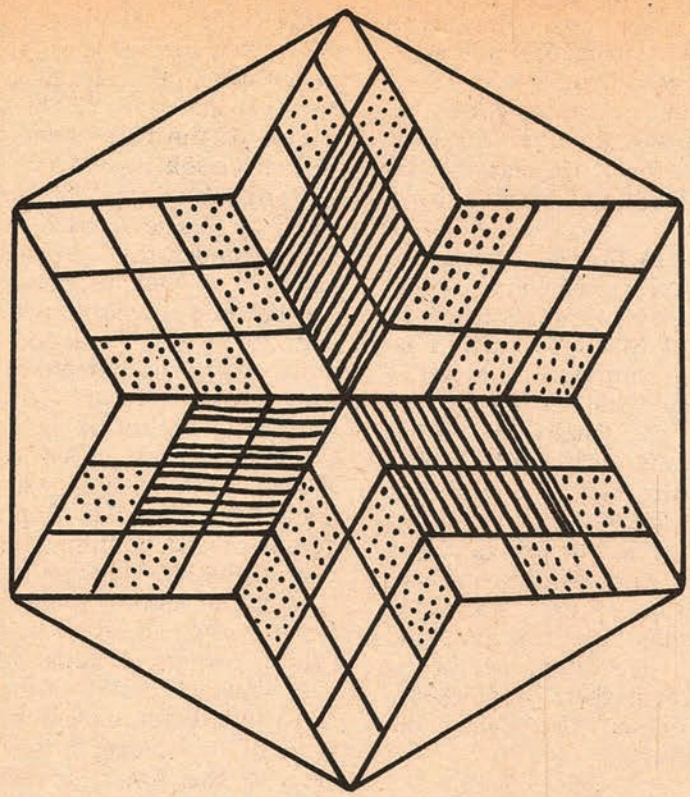


DIAGRAM NO. 1

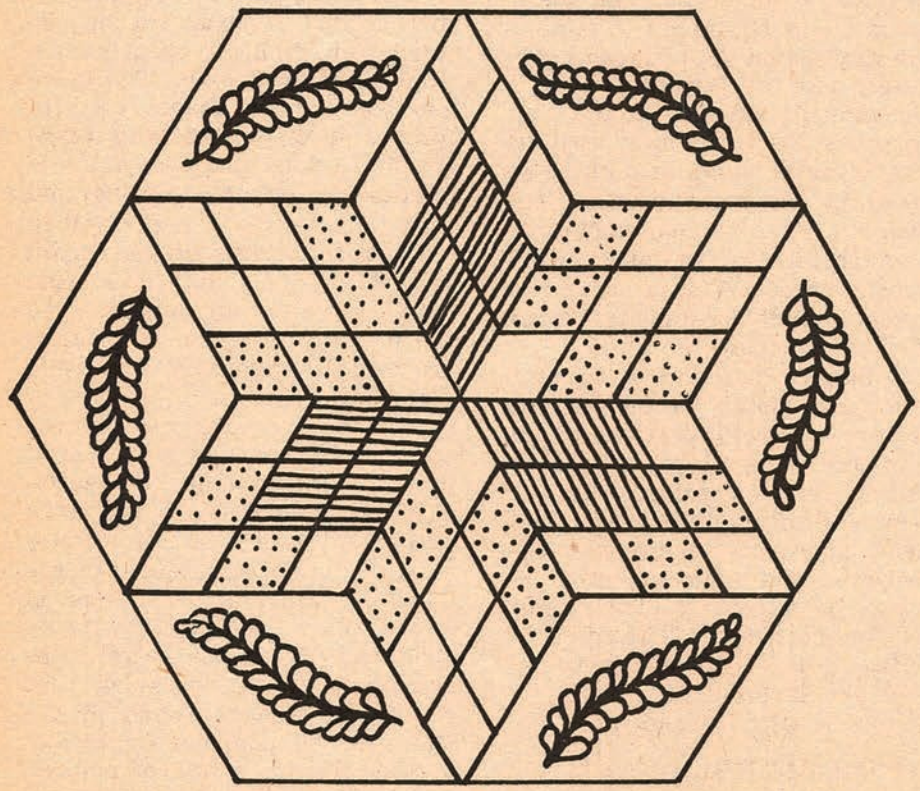


DIAGRAM NO. 2

Continued from preceding page
greens. As you can see, any color bird to suit your imagination will make a very suitable quilt for your favorite room.

Diagram No.1 shows the block as closely resembling the photograph on page 72 in the Romance of Patchwork book as is possible.

Diagram No.2 features a completed hexagon block with its feathered quilting motifs.

Diagram No. 3 is a representation of three hexagon blocks sewn together. To make it simpler for the quilt maker when sewing her blocks together, I chose the arrangement of unit parts as illustrated in Diagram No. 2.

Diagrams No. 4, 5, 6 and 7 illustrate the pattern units to be used. Unit No.2 is the large white diamond that is used to form the completed hexagon shape, and which is quilted with a feather motif.

Following the large diamond are three separate illustrations for Unit No. 1. The first one illustrates stripes, which indicates that a solid fabric color is to be employed; 2nd illustration appears plain with no markings, indicating that white fabric is to be used; and the 3rd illustration indicates that a printed fabric is to be used by its tiny little dots in the diamond. These units are the ones which will be used to form the basic star type design of each Blue Birds block.

Diagram No. 8 represents the large diamond unit, and the units that are used to fill in the sides of the quilt for the necessary straight edges. Also shown are the feathered quilting motifs, which will be discussed at the close of this column.

Diagram No. 9 and 10 illustrate the method of placing the diamond fabric pieces together for proper sewing. It is very essential, as indicated by the little arrow points, that these fabric points of the diamonds overlap, and the edges of the fabric diamonds to be sewn together meet evenly. The same process is repeated, as shown in Diagram No. 10. Here you see that three diamonds have been sewn together with their seams ironed in one direction, and that they are then joined to another set of three diamonds. Failure to overlap the fabric pieces as illus-

trated in these two diagrams, results in uneven sewn edges.

Before you rush out to buy fabric for a complete quilt, let us make a practice block and turn it into a sofa pillow. When making your first block, it is always best to constantly refer to the diagrams, and in this case refer to Diagrams No. 2 and No. 12. Starting with only one star point at a time, first you lay out all of your unsewn fabric unit pieces on a flat surface, as shown in Diagram No. 12. Sew together only one row of diamonds at a time, as indicated in Diagram No. 11. When all three rows of diamonds have been sewn together, iron the seams flat in one direction. Now lay your ironed rows of diamonds down, and proceed with the other rows until you have all rows sewn together as featured in Diagram No. 11. Finally, sew the rows together until they appear as shown in Diagram No. 12.

Working from left to the right with the upper half of the star points, sew three points together. Iron the seams flat towards the center diamond star point, and set this aside. Proceed with the same method as above for the bottom half of the star points, ironing the seams flat towards the center diamond. Now sew both halves together to form the completed Blue Birds star type block. Iron this center seam open flat, one seam down, and the other seam up. This makes the block easier to quilt later. This method of sewing the Blue Bird stars together will be repeated when you make all twenty-five blocks for the quilt, which is illustrated in Diagram No. 13.

Using a transfer pencil, trace the feather motif as shown on Unit No. 2 onto white gift wrap tissue paper, then iron this motif onto each of the six large diamonds. Sew each diamond carefully into position between the star points. To make your pillow, cut a piece of cotton batting 1/8 of an inch less in the shape of your hexagon block. Now turn the hems of the block to the wrong side and iron them flat. Turn your block upside down, and arrange the batting over the seams, drawing the hems up and over the cotton. Stretch the cotton batting

continued on following page

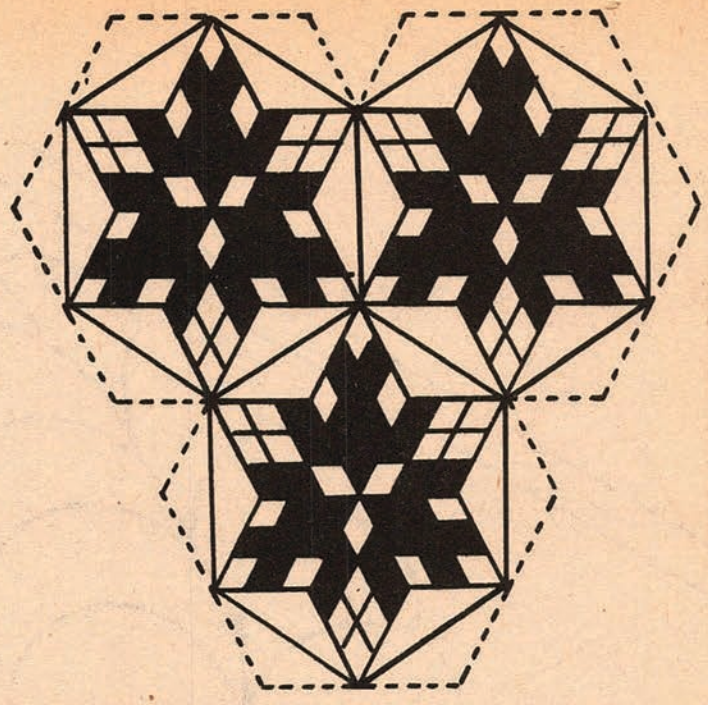
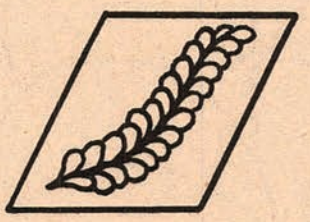
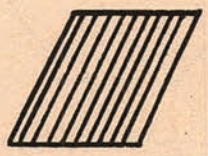


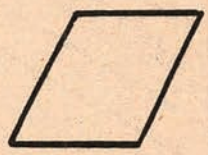
DIAGRAM No. 3



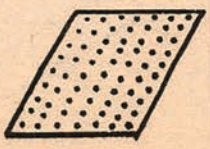
UNIT NO. 2 - Large white diamond. Cut 136 pieces.



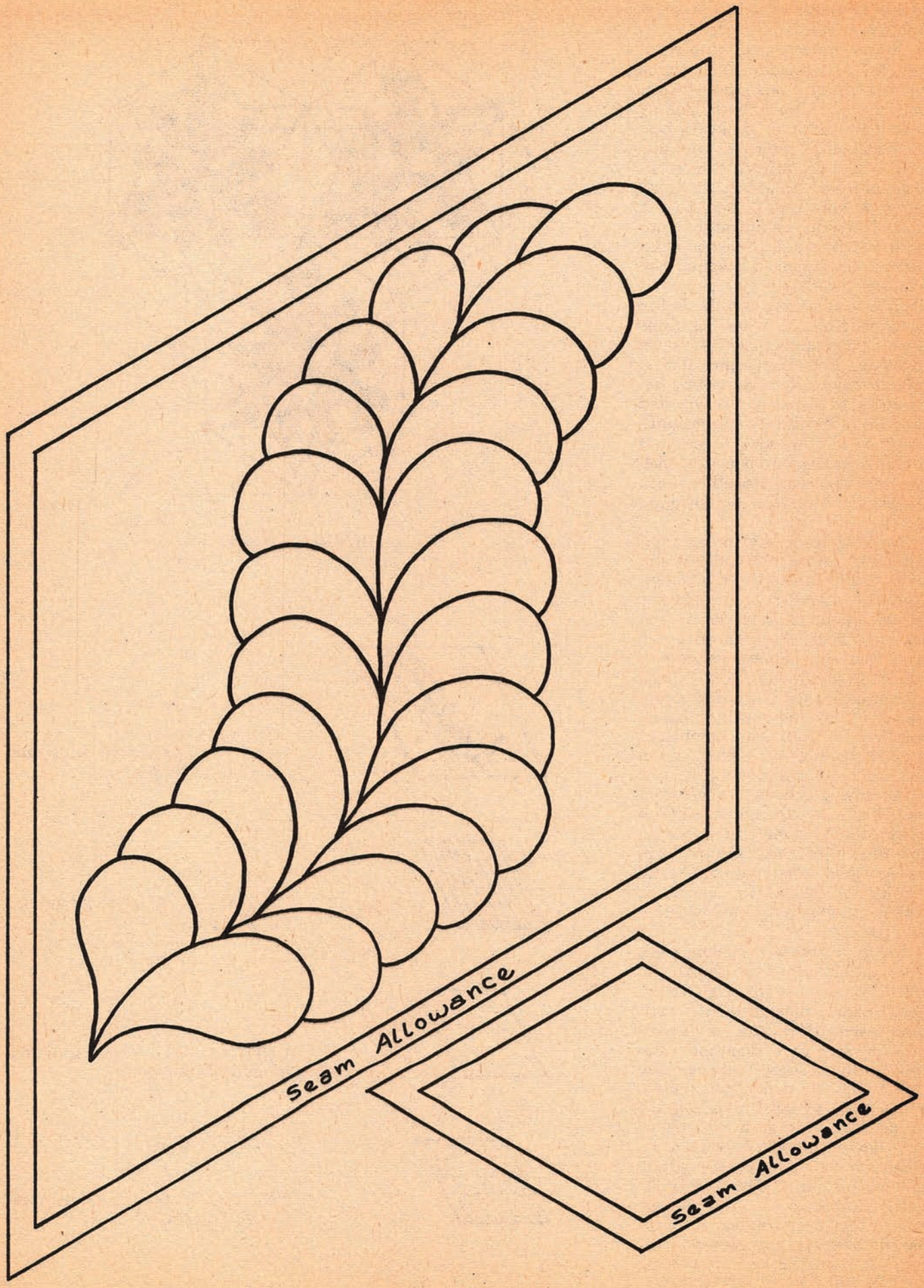
UNIT NO. 1 - Blue solid diamond. Cut 300 pieces.



UNIT NO. 1 - White solid diamond. Cut 600 pieces.



UNIT NO. 1 - Blue check diamond. Cut 450 pieces.


Seam Allowance
Seam Allowance

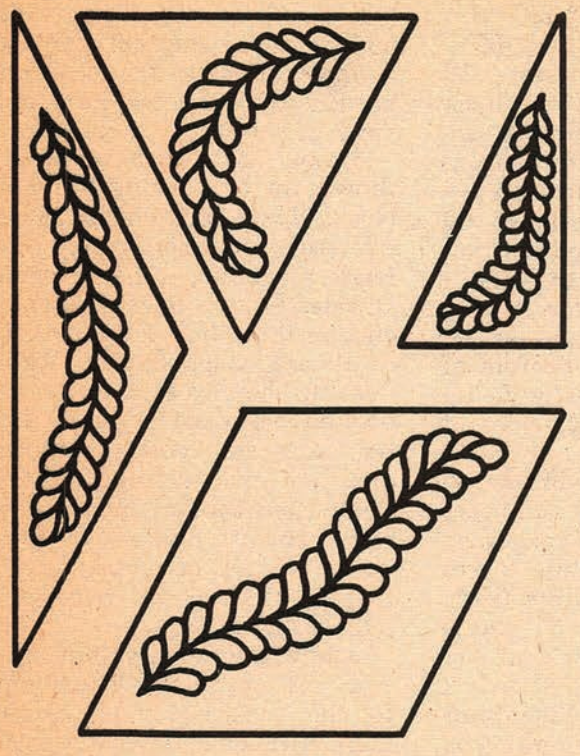


DIAGRAM NO. 8

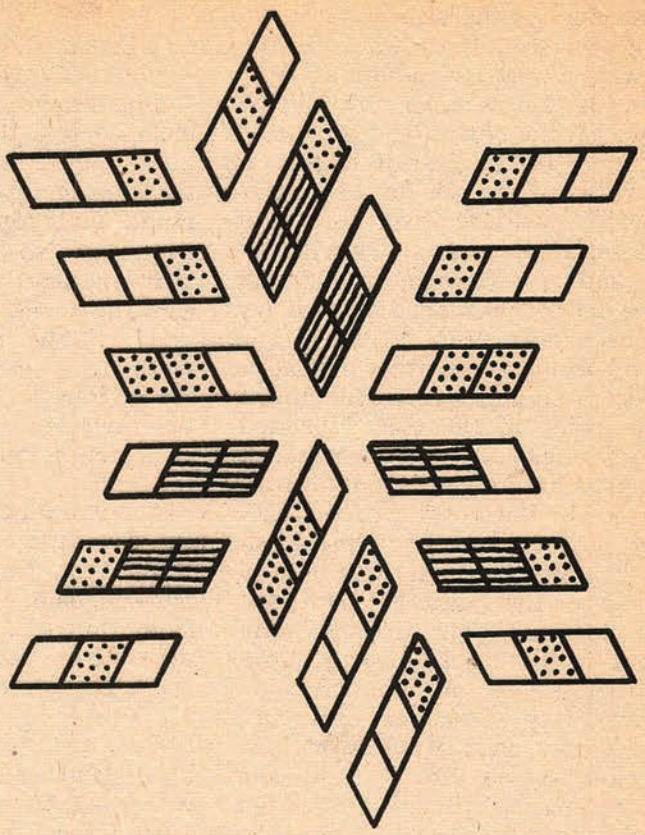


DIAGRAM NO. 11

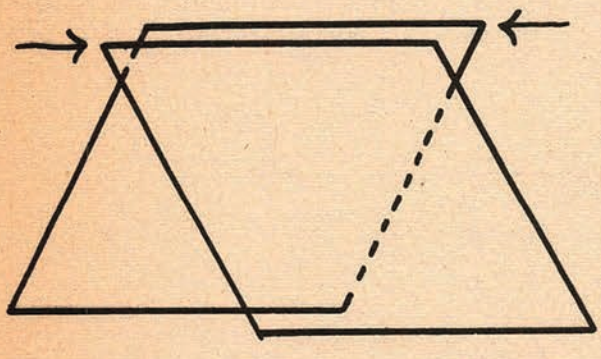


DIAGRAM No. 9

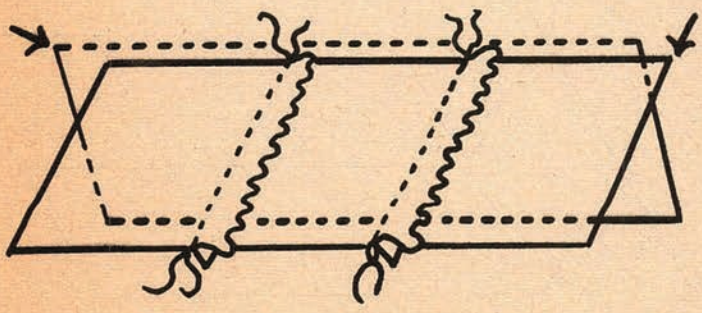


DIAGRAM NO. 10

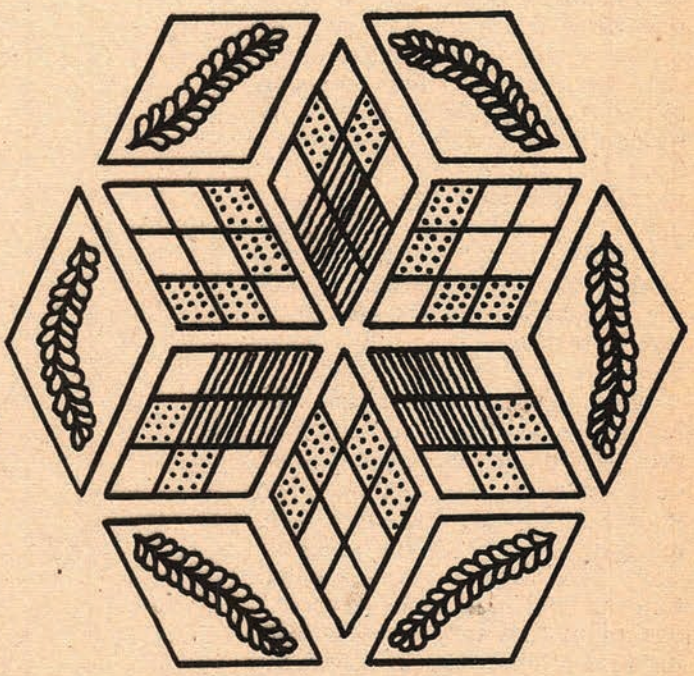


DIAGRAM NO. 12

continued from page
slightly until the edges meet with the edges of the ironed seams. Using two strands of white cotton sewing thread for added strength and durability, take tiny stitches through the cotton and the block, as close to the outside edge as is possible. When this has been completed, measure two pieces of white fabric ½ of an inch wider all around the hexagon block. Set one fabric hexagon aside and lay your padded Blue Birds hexagon into position onto the 2nd fabric piece, pinning carefully all around the inside of the pieced padded block. Make sure that the ½ inch seam allowance is evenly distributed on the outside of the padded block. Proceed to blind stitch or buttonhole stitch your padded block to the fabric hexagon, but do not pull your thread overly tight so that puckers occur in the fabric. Again, for durability against future machine washings, use two strands of white or blue cotton sewing thread, and make tiny quilting stitches 1/8 of an inch apart from each other, just inside each seam line in every diamond of the completed block.

When you have completed quilting all diamonds, lay the padded block upside down onto the second fabric hexagon. Sew along five sides close to the stitched seams where your padded block was sewn to the first hexagon fabric shape. I did mine entirely by hand, taking very tiny stitches, 3 or 4 at a time, then proceeded to take one backstitch, continuing with 3 to 4 more stitches before the next backstitch was made. Taking a backstitch secures the thread and insures against future breakage, especially when two strands of thread are used.

When you have completed sewing up the five sides, you can then proceed to fill the quilted case with your favorite stuffing. Turn your case inside out after trimming the corners of the points away. This is now an excellent time to put those old, wornout bed pillows to use by using their inside feathers, kapok, or rubber foam bits to stuff your quilted Blue Birds pillow casing. Do not overstuff; it will make your pillow a wee bit too bulky. Turn the unsewn sixth side hem inside towards the stuffing and sew it closed by using blind stitches taken as close together as is possible.

GENERAL INSTRUCTIONS FOR A COMPLETED QUILT

One hexagon block measures 12 inches across the edges on all six sides, and 21 inches down the center from one point to the bottom point. Quilt top as is illustrated in Diagram No.13 measures 90 inches across the top and bottom, and 105 inches in length at both sides of the quilt. Border will measure 8 inches wide by 96 inches long at top and bottom of the quilt, and 8 inches wide by 121 inches long at both sides of the quilt.

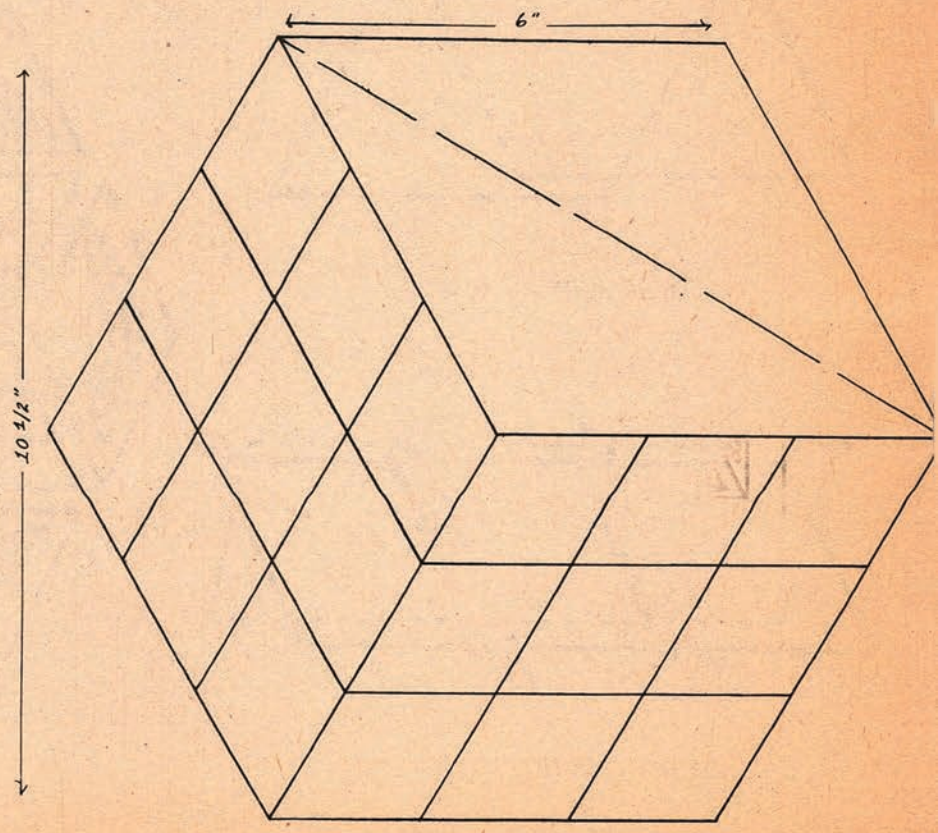
For one block, you will need to cut 12 blue solid fabric pieces from Unit No. 1; 18 matching blue-gingham check fabric pieces from Unit No. 1; 24 white fabric pieces from Unit No. 1; and 6 white fabric pieces from Unit No. 2.

For the 25 pieced Blue Birds blocks and larger white units, you will need to cut 300 blue solid fabric pieces of Unit No. 1; 450 blue-gingham check from Unit No. 2; 600 white pieces from Unit No. 1; and 136 white fabric pieces from Unit No. 2.

Yardage requirements for a completed quilt are 3 yards of a blue solid fabric; 3 yards of a matching blue-gingham check; and 5 yards of white fabric. For the border you will need to obtain 3¼ yards of a darker blue solid.

Seams have been allowed as shown for both Units No. 1 and No. 2. Trace each unit onto separate pages of white typing paper. Leave a good-sized margin around all sides of your traced units when cutting them out. Glue to sturdy cardboard, using Carter's Rubber Cement liberally all over the back of your paper pattern units. I prefer using this cement because it does not mar clothing or furniture. Then too, when it is dried, any cement residue peels off easily, and can be rubbed off from fingers, clothes, and paper without causing damage.

Allow glue to dry thoroughly. Rub off any cement that clings to the surface of the patterns, then write the name of the pattern onto each unit, and what Unit number it is. Cut each unit out, then lay the unit patterns onto the wrong side of fabric. Trace around the edges in pencil or pen. When



piecing your blocks together, follow the instructions as given for making a quilted sofa pillow.

There was not enough column space to permit the presentation of the side and corner units for filling in the edges for quilt, nor could the balance of the quilting motifs be featured. You may obtain all eight quilting motifs and unit patterns for 75c, with completed instructions for finishing this Blue Bird Quilt. Send your order for the Blue Bird Motifs to: [The Library Of American Quilt Patterns, Post Office Box No. 1752, Silver City, New Mexico 88061].

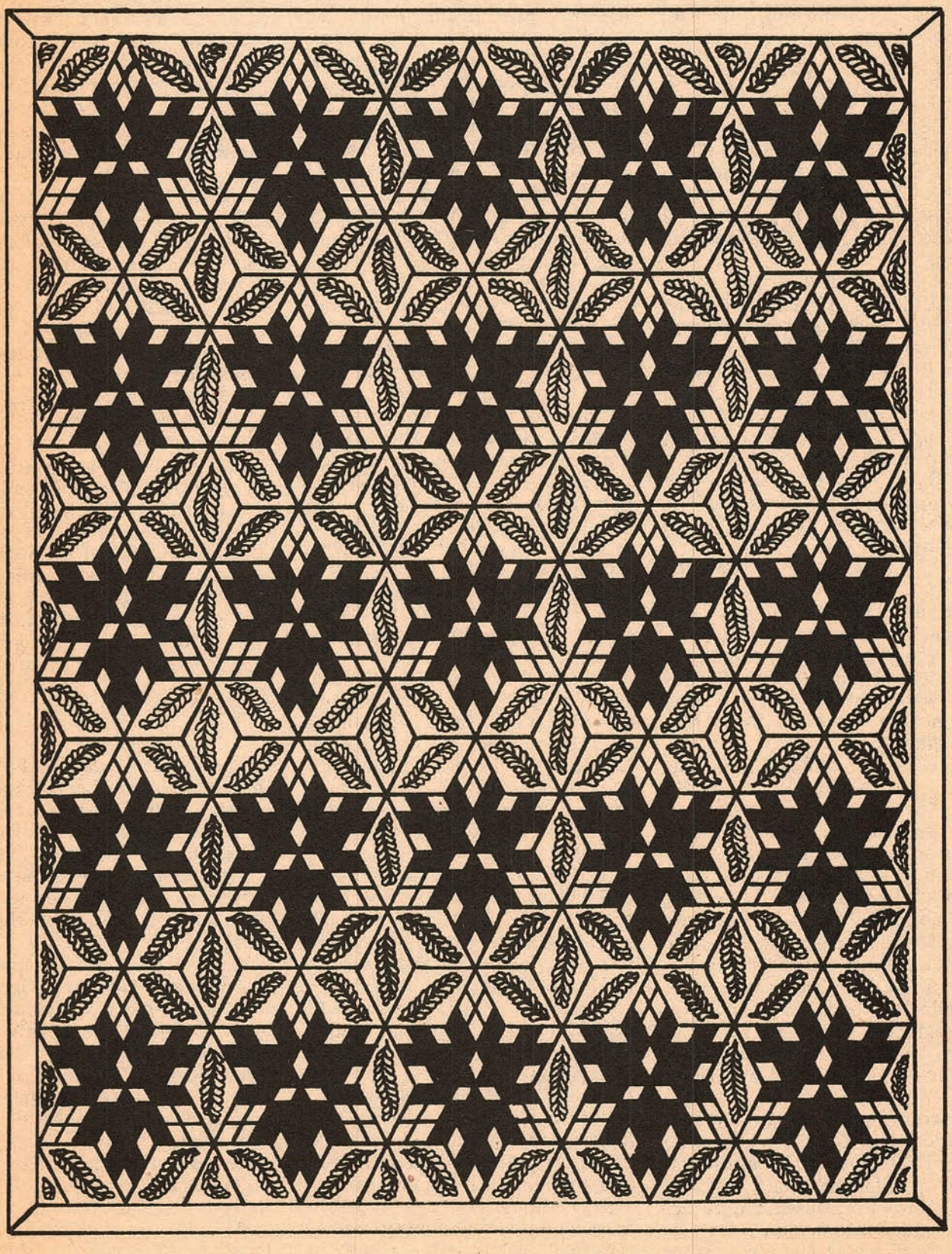


DIAGRAM NO. 13

? " ? " " ? " " ?
"Query & Quote "

I am interested in obtaining the instructions for making a delicate fishnet canopy for a bed, or any type of crocheted canopy.
Mrs. S. Laufer, 1439 Wood Road, New York, N.Y. 10462

Having mislaid the issue in which appeared the name and address of the woman who wanted old poems, I write hoping she will see this in the pages of Olde Time Needlework.

An 1862 collection of poems, "The Children's Garland From The Best Poets", selected and arranged by Coventry Patmore was reprinted in 1971 and may be requested from the public library. Included in it are "Abou Ben Adhem and the Angel", "Ode on the Death of a Favorite Cat, Drowned in a Tub of Gold Fishes", and "The Romance of the Swan's Nest". I hope this information may be of some help.

Unsigned

I am looking for an 1850 sampler done by a 12 year-old girl. The sampler has the alphabets with letters missing, but I'm not sure which letters they are. Can anyone tell me where I can find that sampler?
Rosie Harmon, 636 N. La Jolla Ave., Los Angeles, Ca. 90048

I was surprised when I read Thomas Nealeigh's remarks on bobbin lace. I have McCall's Needlework Treasure and find nothing in it about bobbin lace. There are very few patterns in the D.M.C. Encyclopedia none of them exciting. I would recommend the "Maidment" book on bobbin lace for beginners. This starts with Torchon, and goes on to Bedford, Maltese, Cluny, Bucks, and Honiton.

I would also like to comment on the letter from Dorothy Hatcher (PHH, Nov., 1975) as this letter is a little misleading. The British Museum houses antiquities from many countries, some of them very large. The place to see needlework, needlework tools, and costume is the "Victoria and Albert" museum in Kensington which specializes in these things. For old lace pillows, bobbins, prickings, and everything to do with lace a visit to Luton Museum is really worth while.

I am a needlework fanatic and a member of The Embroiders Guild and several lace groups.
Mary Seagram, 20 Woodshill Lane, Ashurstwood, Est. Grinstead, Sussex, England

Re: the column on etymologies in Vol. III, No. 6. If you'll remember that the large majority of laces were, and still are, for that matter, needlepoint laces, made on cloth, either silk or fine wool, linen or cotton, by the pulling, drawing, and grouping of the threads of that cloth and that drapers abroad, to this day, have needlewomen who do this work, as well as custom embroidery, etc., it's not hard to draw the conclusion that small pieces of cloth, even of Doyley woolen, were probably a specialty of Doyley the drapers, so worked.

"Muffetee" (the more usual spelling rather than "muffatee") was the name for a small muff used by gentlemen here and in England in the late Eighteenth and Nineteenth centuries when fashion dictated that men wear their suit and overcoat sleeves rather short to show their fancy lace or ruffled cuffs. To keep wrists and fingers warm; therefore, even with gloves, they carried small muffs, your muffetees, which were just large enough to accommodate both hands to wrist.

I'm afraid I must disagree with your statement that the "pane" in counterpane derives from "pane-shaped figures in the quilting". As generally derived, both counterpoint and pane are believed to have come to the Old French from Middle Latin "culcita puncta", stitched cover. I've always thought this a typically masculine play and 'way out in left field, particularly in light of the fact that the first counterpanes or coverlets were not stitched and certainly not quilted. It has always been my educated guess that the word derived from the Latin "contrapanni" to the Italian "contrapanne", both with the meaning "against the sheets", also by extension, as is common with "contra" as a prefix "sheet protector" or "sheet cover". I think this is more logical and; furthermore, we know that it was the Italians, in Europe, who introduced such amenities as sheets, coverlets, draperies, upholstery, etc., etc.

I am delighted that you are presenting some of the cultural side of our art. The history of the textile arts is the history of beauty and craft, ab origine, from the moment Eve stitched those first fig leaf fashions. I'm always a bit sad that so few needleworkers know so little about it all.
Iris Brooks, 5450 Russell Ave., Los Angeles, Calif. 90027

For 10 years I have searched for the 1900 to 1910 Sunbonnet Babies in Applique. The girl wears a pinafore, open in back from the shoulders down. The last block shows both tired out, resting on a pile of straw by the barn. Bonnet and hat pulled down over their faces. Send a sketch, or just one block which will be returned.
Mrs. M.E. Downs, 610 Ninth St., Hermosa Beach, Calif. 90254

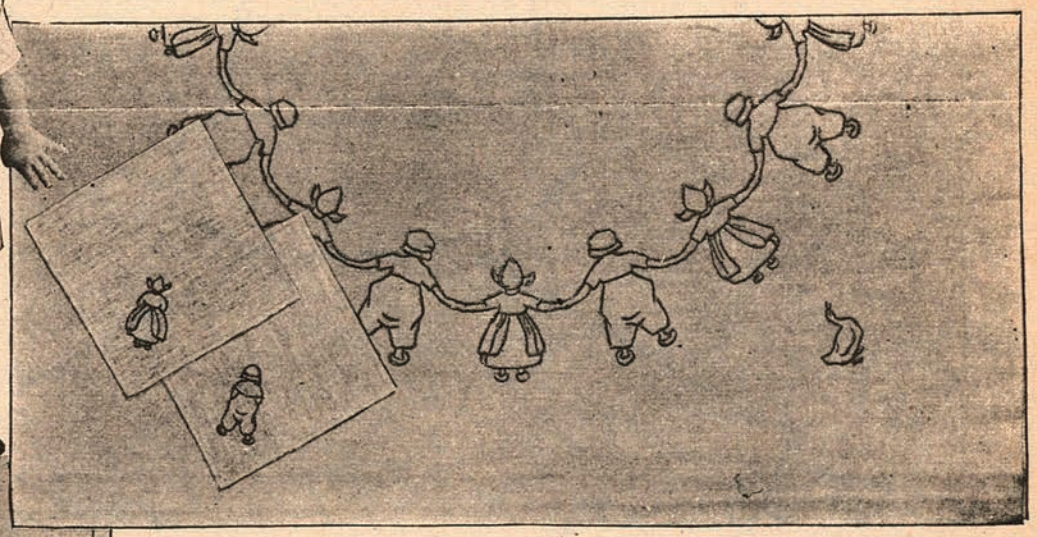
The editor regrets that due to the large volume of mail received for this column, she is unable to reply personally to individuals. Please do not send stamped, self-addressed envelopes to the editor. If we have the requested information, we will print it in this column.

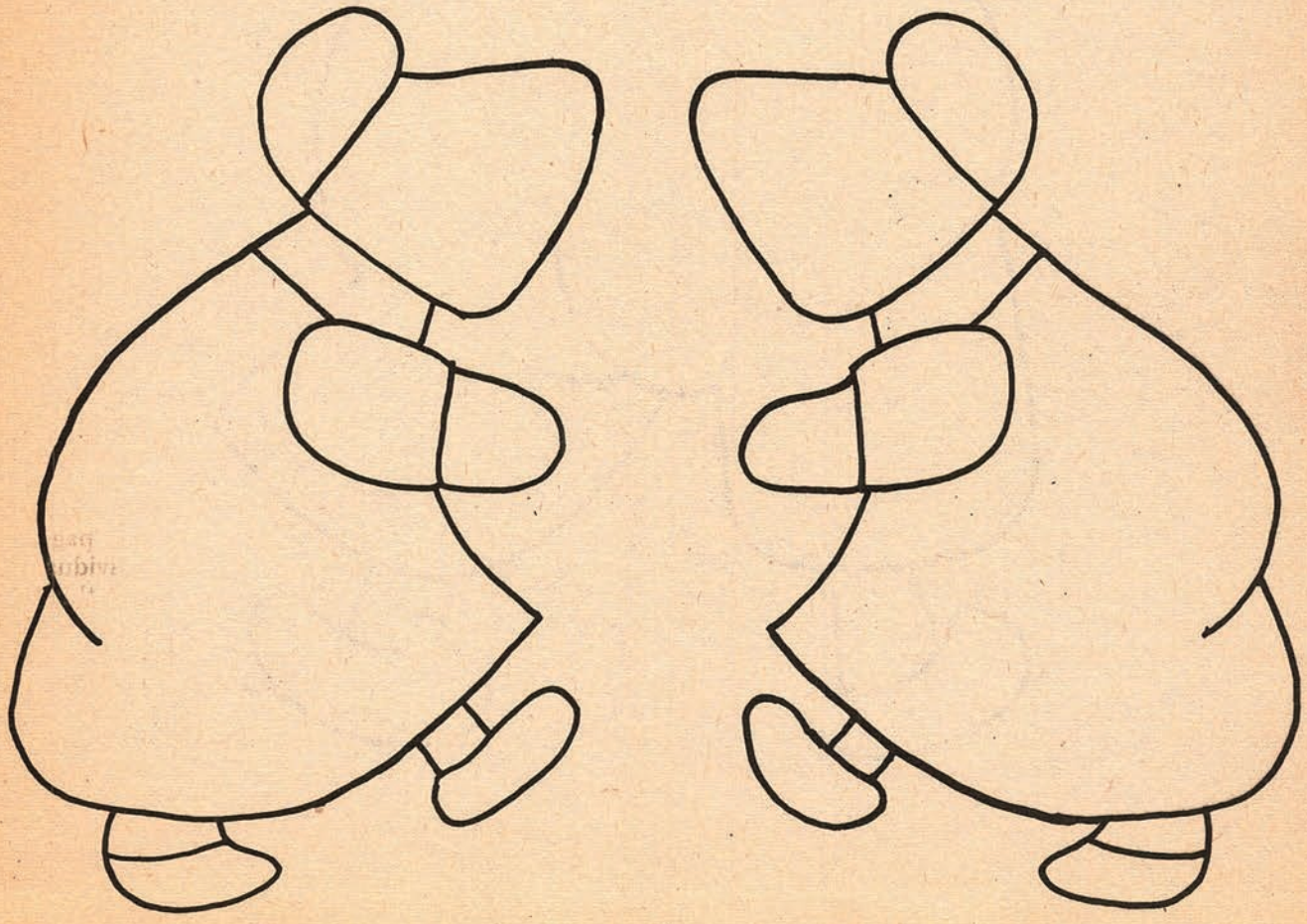
Anyone desiring to respond to the requests on this page may write either to the individual making the request, or to this magazine. When supplying patterns or information of general interest, address your letters to Query and Quote, Olde Time Needlework, Box 338, Chester, Ma. 01011. However, we must insist that you do not send money or subscriptions to this address.

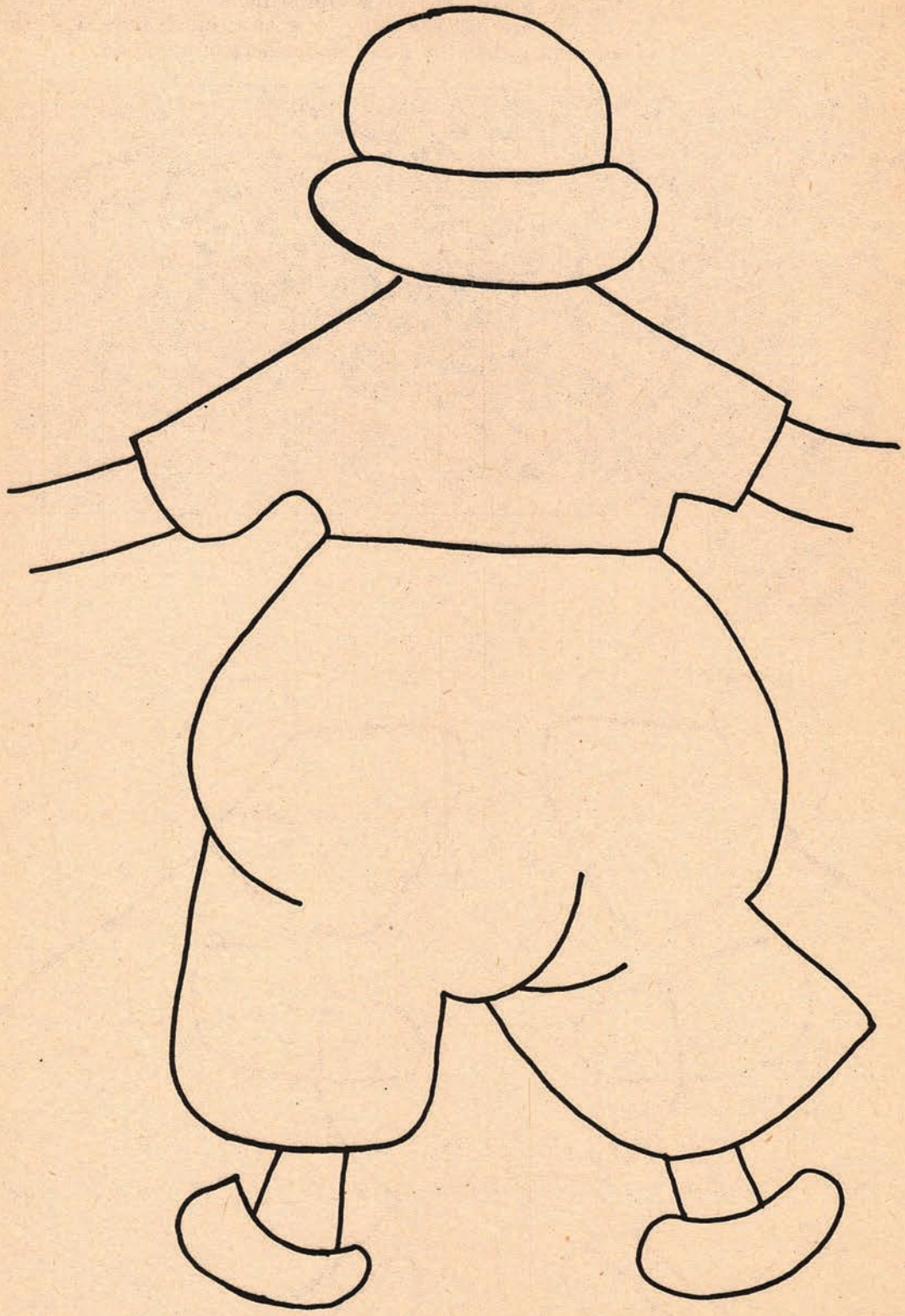
All business correspondence must go to Box 428, Seabrook, N.H. 03874.

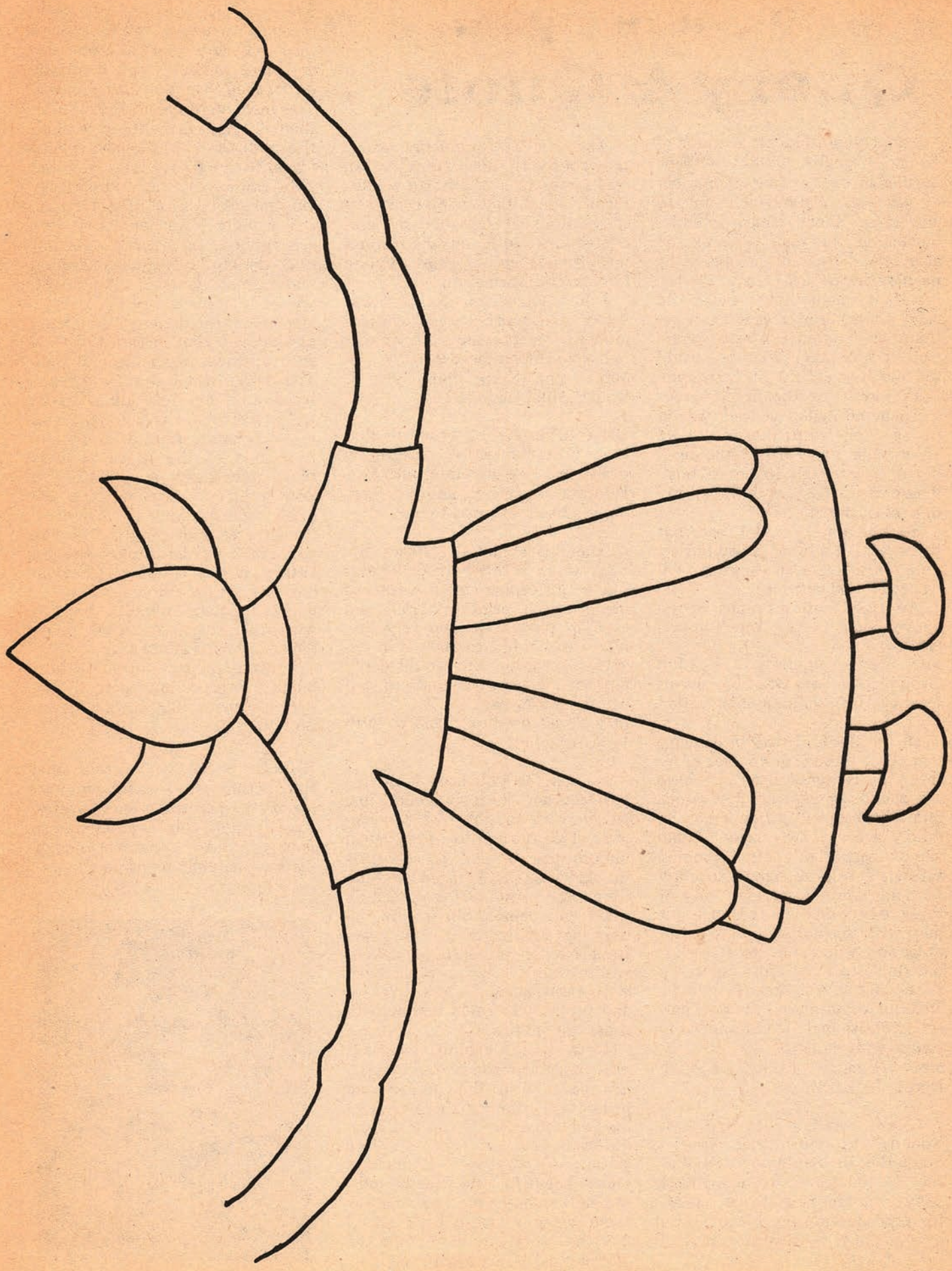
CHILD'S LUNCHEON SET AND BIB DESIGN

What fun to set a child's small table with a specially-made luncheon set of lilliputian proportions. Motifs for the cloth form a circle when joined together. Embroidery is simple outline stitch. The little Dutch maids in profile decorating the bib are just the thing to wear at lunch time. Their lines are appropriate for either embroidery or applique.









“ ” ? “ ” ? “ ” ? Query & Quote “

I am trying to locate a source of 16 inch length circular knitting needles in various sizes. A number of years ago I used to be able to get these short length circular needles at the variety stores and also the discount stores (the needlework department of the larger department stores never did carry them). But I now can't get them anywhere. I would appreciate it very much if anyone could tell me where I might find them.

I'd like to get the directions for a crocheted raglan sleeved sweater (using 4 ply yarn) that is worked all in one piece from the neck down, in sizes 34, 36 and 38 bust. Please write first as I want only one set of directions.

Several months ago I read that there is such a thing as dry buttermilk powder. Can anyone tell where I could get this?

Any information on any of the above would be very much appreciated.

Mrs. Marilyn Johnson, 72 Club Grounds North Dr., St. Louis County, Mo. (Florissant) 63033

Hi neighbors, I read in January issue that there is quite a lot of interest in Battenberg lace. I have a few old ten cent crochet books and in these are Battenberg lace, Cluny lace and two pages of pictured instructions on beginning tatting. I will be happy to copy off and Xerox pictures of any of these directions in exchange for help with my hobby. I collect old dolls and would like to trade for old doll dress patterns, especially those from late eighteen hundreds, and out of print old rag doll patterns. Please include a stamped envelope with requests.

Mrs. Angeline Roloff, RR 3, Dixon, Ill. 61021

I am sending the "Forest Friends" tea cloth that was requested in the September, 1973 issue. At that time, I sent a Xerox copy, not knowing it was useless for reproduction purposes. Now I have decided to give in and send the original.

There is an interesting story that goes with this pattern. A man was a trapper in the north woods, living alone. One winter he was snowbound. He designed and crocheted this cloth, putting his animal friends in it. Does anyone have more information?

I love Olde-Time Needlework. All of it is pretty. Some of these modern designs look like a cat fight in a thread factory.

Mrs. Frank Kite, 3946 Hwy. 5, Douglasville, Ga. 30134

EDITOR'S NOTE: You will find the "Forest Friends" pattern on page . We are grateful to Mrs. Kite for sending it, and her original has been returned to her.

There is a McCall pattern No. 521, which is thirty or forty years old, of a sleeping cat. It was to be made up in print material, and even in print it looked very lifelike. I would like to make it in velvet or fur cloth, and would gladly pay for a copy of the pattern, as I lost mine long ago.

Mrs. Vera Goseltine, 3422 W. 28th Vancouver, B.C.

I must tell you how I use the patterns and ideas in Olde Time Needlework for my own pet projects. This is a photo of my latest undertaking. I had these plates moulded for me. I traced the Kate Greenaway prints of my choice on them and painted them with underglaze colors, then they were fired. Next I painted on 3 coats of white overglaze, after which they were fired again. I am so pleased and proud with them I wanted to share the picture.

Now I am making Christmas presents. I've made two sets of pillow cases with Kate Greenaway prints and trimmed them with an old-fashioned lace. I also made the old-fashioned girl with the lace skirt and parasol. I think she makes beautiful pillow cases and I remember my mother making them when I was a little girl. I did the storyland picture in the December-January issue on fine white percale with ball point embroidery paints. I then took a piece of cardboard the same size and laid medium weight plastic on it, then over that the painting. The next step was to iron it, and the painting became fused right on the cardboard. I bought a nice frame for it. I have three year-old twin grandsons, and I know they will have it hanging in their room.

I wonder if readers know you can applique in this way: Cut out your design, lay your background material on your ironing board, lay on a piece of plastic a little larger than the design; then on top of that lay your design. Cover all with a brown paper bag and iron. The design will fuse onto the material and any extending plastic will stick to the bag. If you wish you can zigzag around the design.

In one of the issues of OTN there were black and white shadow prints. I bought light tan small checked gingham. Counting the squares and using the picture as a graph I cross-stitched the girl sitting at her spinning wheel in dark brown embroidery floss. I made a couch pillow out of it which is unusual and I get many nice comments about it.

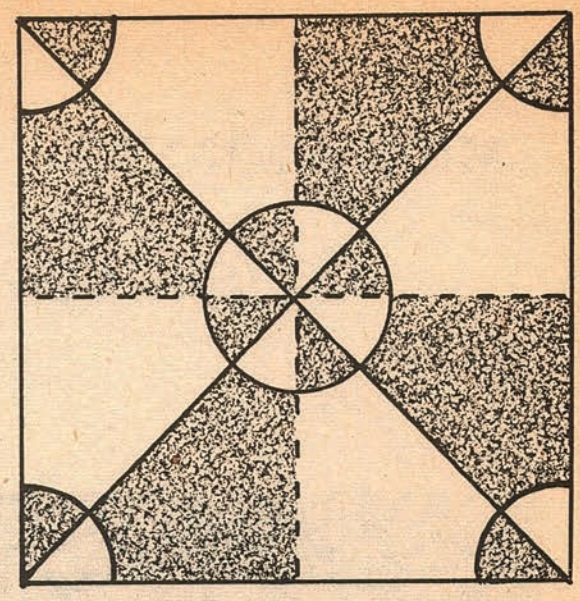
I just wanted you to know how much this magazine means to me.

Beatrice Payne, 609 Kimball Ave., Box 26, Fulton, N.Y. 13069

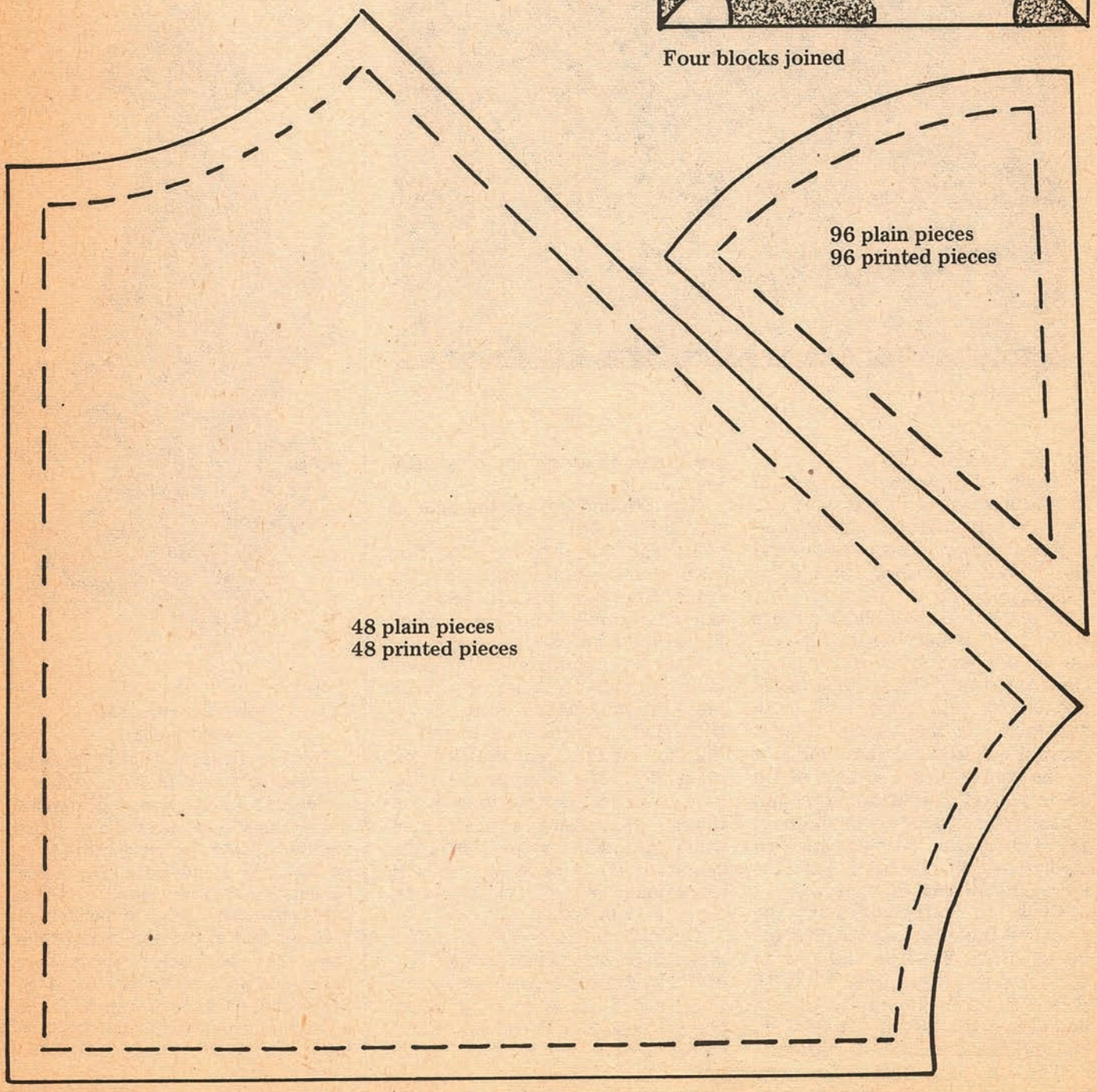
EDITOR'S NOTE: We wish that this picture could be shown in color, as the plates are really beautiful. It is gratifying to know that so many of these wonderful old designs are actually being used.

SNOWBALL QUILT PATTERN

Courtesy of Joan Kellerman
4783 Clevesdale Dr.
Cincinnati, Ohio 45238

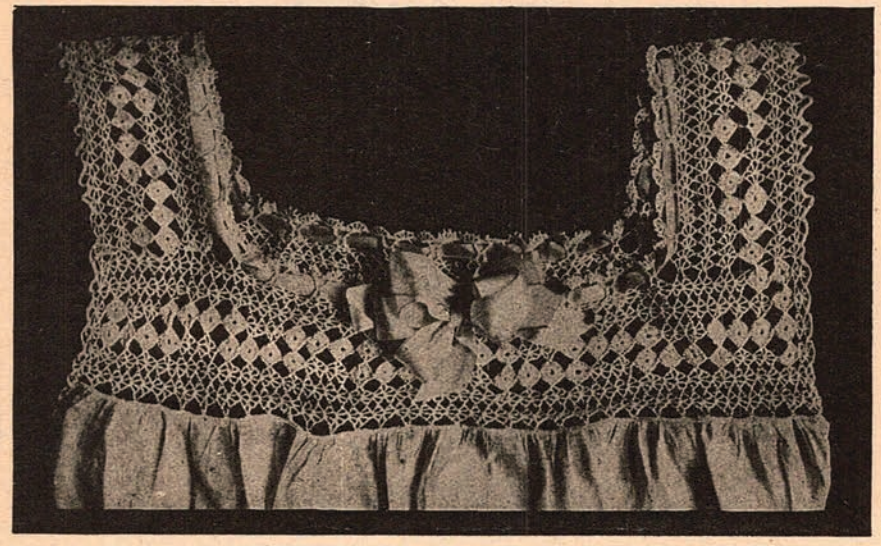


Four blocks joined



MILE A MINUTE

CORSET COVER YOKE



No. 30 Crochet Cotton

Chain 30, d cr back in the 25th ch, 2 ch sts, d cr in the same single, and repeat from, 3 times d cr, 4 times with 2 ch sts between and the 20th, 15th, 10th, 5th and 1st chains.

Chain 5, turn, double cr 4 times with 2 ch sts between in the center of the 1st four d cr, repeat in the next from, 8 ch sts, sl st in the 4th ch forming a loop. Chain 3, and fasten in the 1st ch. Make 4 more d cr, drop the loop and sl st in the center of the 3rd set of 4 d cr on the 1st row. Make 5 d cr and repeat from, fastening in the next set of d cr, d cr 4 times with 2 ch sts between in the last 2 sets of 4 d cr. This finishes the 2nd row.

Chain 5, turn, and make the same as the previous row to the circle. Make 2 ch sts and s cr in the 1st d cr of the circle. Make 10 d cr and fasten the circle. 10 d cr and fasten the last one, then 2 ch sts, and finish the row as started.

The 4th, 5th, 6th and 7th rows are the same as the 2nd only making 1 circle.

The 8th and 9th are the same as the 2nd and 3rd.

Repeat the pattern until you have the desired length for the front. Start the pattern again on the side, making the 4 d c in the 3rd of the 5 ch sts on the side.

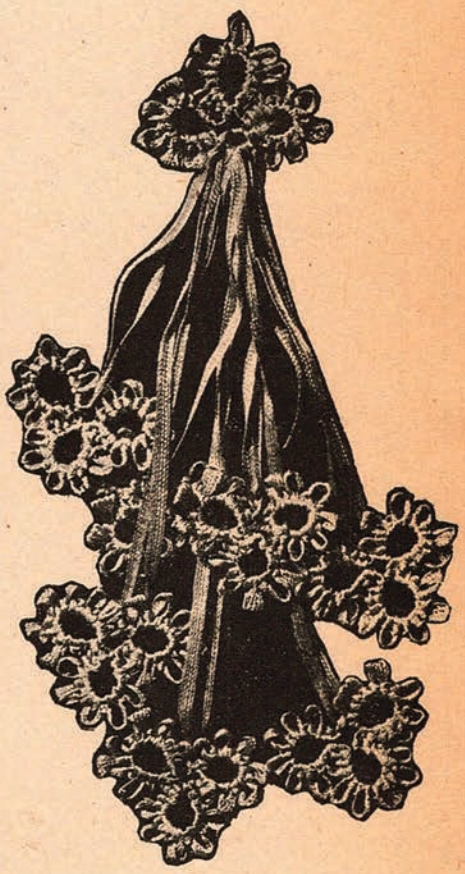
This is the shoulder and is made long enough to start the back piece the same as the front.

BEADING: Fasten the thread in the loop of the 5 chs in the front, make 9 ch sts, tr cr in the same loop, tr cr in the next loop 4 s cr tr again in the same loop, and continue around the yoke, s cr in the center of the 4 ch st, in the next space make a fan, 1 tr, 1 p, 1 tr, 1 p, 1 tr, 1 p, 1 tr, 1 p.

On the bottom of the yoke make 5 ch sts, fasten in the loop of 5 ch. Repeat across both ends. Then s c 7 times in each space. Make 45 ch sts to form end of arm piece. Around the armhole finish with 7 ch sts in every loop.

What You Can Do

With a Long Thread And an Ebony Shuttle



Neck Ornament of Filet Braid

This litte tie is made of 12 yards of old rose filet braid. Make -:- 2 ds, p, -:- repeat 6 times, close ring; make 2 more rings and draw them close together, using the 1st one made to be fastened at the neck. Make the ribbons the desired length, repeating the group of 3 rings in the form of a clover leaf at the end. Each time carry the braid back to the 1st ring made and fasten. Repeat for each little pendant. This tie can be made up in different colors to suit any costume.

Miss E. Vick

"When George III was King"

INDEX OF PATTERNS

OLDE TIME NEEDLEWORK VOLUME 3

The numbers after each entry indicate where it can be found. The first number indicates the volume -- 3 in every case, since this index covers only 1975. The second number indicates the issue -- 1 is January, 2 is March, etc. The third number is the page number. Thus 3/6/50 means page 50 in the November 1975 issue. Those entries under "Books" and "Addresses" which have no page reference are taken from Books In Print.

PATCHWORK

Honey's Choice 3/4/53
Dagel, Linda Sue:
Grandmother's Quilt Block 3/1/43

EMBROIDERY & APPLIQUE

A Picturesque Sampler 3/3/3
Water Lily Bathmat 3/3/45
Bainbridge, Mabel Foster:
Stool & Bench Covers in Needlepoint 3/3/8
Boardman, Emma L: Attractive & Serviceable
Bags Embroidered with Raffia 3/3/34
"Dainty Work for Pleasure and Profit":
Raised Embroidery 3/3/14
Transferring and Stamping Designs 3/5/6
Ferry, Christine, and Mowll, Mildred:
Trapunto Quilting 3/1/39
Ferry, Christine, and Stevens, Marion:
Rickrack Trims for Linens 3/5/36
Grant, Helen: Embroidery Stitches
Little Girls Can Do 3/2/38
Muller, Ellen: Little Linens, the
Charm of Simple Things 3/1/48
Stratton, Grace H: Adventures in
Tent Stitch 3/2/20
Wool Embroidery for Burlap Bags 3/6/34

OPENWORK EMBROIDERY

Hardanger Embroidery 3/5/38
Lunch Cloth in Hardanger 3/4/10
Occasional Linens 3/6/12
Punchwork Stages a Return 3/3/28
Thistles in Cutwork 3/3/24
Adkins, Martha: Drawnwork and
Oriental Darning Traycloth 3/2/31
Melville, Mrs. John:
Cutwork Embroidery Technique 3/4/55

OTHER SEWING

Baby Bib Transfer Design 3/5/20
Novelty Needle Cases 3/3/12
Barton, Agnes Heisler: Renew Your
Living Room with Slipcovers 3/2/32
Boardman, Emma L: How Does Your
Garden Grow: (Pad, Bag) 3/2/11
Davis, Nelle Portrey:
Peasant Patsy Doll 3/1/8
Dial, Marilyn: Needle Books 3/1/53
Ferrell, Beatrice: A Unique Design
for a School Bag 3/4/23
Grant, Helen. New Shades that
Anyone Can Make 3/1/50
Kost, Jen: Kate Greenaway Doll 3/6/3
Jacki-Lynn: Wedding Gown
For Fashion Doll 3/3/17
Marson, Lena: Shepherd's Purse 3/4/49
Locke, Lillian H: The Seamy Side
of Dressmaking 3/4/46
Rogers, Irene: Cabbage Rose
Pillow-Bag 3/4/24
Thoresen, Maren: Gay Fruit Cushions 3/1/24
Thornton, Betty Rooker: Baby
Gowns of Long Ago 3/4/3

DESIGNS FOR EMBROIDERY ETC.

Applique & Embroidery Quilt 3/5/33
Baby Bib Transfer Design 3/5/20
Crewel Design from an
Ancient Tapestry 3/5/40
Dutch Tulip (Quilt Block) 3/4/47
Embroidery Designs 3/1/52
Embroidery Designs 3/3/20
Embroidery Designs for
Baby's Bedroom 3/5/11
Flower & Butterfly Quilt 3/1/48
Grape Leaf and Grapes 3/1/13
Old Quilt Patterns 3/5/29
Pattern for Punchwork 3/3/49
Patterns for Punchwork 3/3/30
Pot of Flowers Quilt 3/2/50
The Puppy and the Bumblebee 3/5/42
Stencil Designs 3/5/34
Sunbonnet Sue of 1918 . . . . . 3/1/23
Thistles in Cutwork 3/3/24
Dial, Marilyn: Needle Books 3/1/53
Ferry, Christine, & Stevens, Marion:
Rickrack Trims for Linens 3/5/36
Grant, Helen: Embroidery Stitches
Little Girls Can Do 3/2/38
Trim a Baby's Layette 3/2/54
Greenaway, Kate: Village Scenes 3/1/32
3/2/42; 3/3/4; 3/4/39; 3/5/7; 3/6/20
Johnson, Margaret Deschauer:
Victorian Roll Cover 3/2/18
Victorian Shelf Edging 3/2/19
& Hartelius, Lilly: Old Time

Laundry Bag 3/3/46
Johnson, Mrs. J.E: Pansy Design for China Painting 3/1/5
Muller, Ellen: Little Linens, the Charm of Simple Things 3/1/48
"Needlecraft" 1929: Fruit Basket Quilt Block 3/6/7
Rodgers, Pauline Welton: Library of American Quilt Patterns, the Flower of 1853 . . . . . 3/6/38
Stevens, Marion: Vaudeville Acts at the Animal Fair 3/5/14

MULTICOLOR CHARTS

Card Table Cover 3/3/54
Chair Set in Filet 3/2/44
Chart for Sampler on Cover 3/3/55
Country Kitchen Potholders 3/3/52
Embroidery Designs 3/6/52
Occasional Linens 3/6/52
Ships of Four Centuries 3/4/4
Bainbridge, Mabel Foster: Stool & Bench Covers in Needlepoint 3/3/8
Stratton, Grace H: Adventure in Tent Stitch 3/2/20

MONONCOLOR CHARTS

Belgian Baby Cap 3/6/54
Card Table Cover 3/3/54
Centerpiece with Border in Primrose Design 3/1/40
Cherry Bough Lace 3/2/27
Cockatoo Design 3/4/32
Floral Classic 3/2/3
French Designs 3/4/44
Spring 3/2/23
Towels with Initial Medall's 3/5/12
Trefoil Bedspread (Border) 3/6/26
Triangular Insert in Lacet Stitch and Filet Crochet 3/5/4
Card, Mary: Oval Centerpiece, Japanese Design 3/1/27
Seaside Supper Cloth 3/1/17
Cunningham, Maye: A Buffet Set in Raised Filet 3/5/50
Pintner, M: Triangles in Filet 3/6/14
Sawtell, Nancy: Round Tablecloth 3/6/23
Spencer, Ruth: Graph for Woodland Scene in 2/2/7 . . . . . 3/5/24

FILET AND MOSAIC CROCHET

Belgian Baby Cap 3/6/54
Chair Set in Filet 3/2/44
Centerpiece with Border in Primrose Design 3/1/40
Cherry Bough Lace 3/2/27
Cockatoo Design 3/4/32
Floral Classic (Tablecloth) 3/2/3
Grape Cluster 3/5/48
Kindergarten Squares 3/3/44
Occasional Linens 3/6/12
Old-Fashioned Collar Box 3/2/12
Scarf with Border in Filet 3/5/54
Trefoil Bedspread (Border) 3/6/26
Triangular Insert 3/5/4
Card, Mary: Correcting a Mistake in Filet Crochet 3/1/17
Five Leaved Centerpiece 3/6/36
Oval Centerpiece, Jap'nese 3/1/27
Seaside Supper Cloth 3/1/17
Cunningham, Maye: A Buffet Set in Raised Filet 3/5/50
Curtis, Gladys: Little Red Schoolhouse in Mosaic Crochet 3/1/21
Hosaflook, Mrs. Maylah: Order of Elks Pillow Cover 3/6/44

CROCHETED MEDALLIONS & DOILIES

Centerpiece, 8 Pointed Star 3/6/45
Dainty Handkerchief 3/5/47
Hexagonal Centerpiece in Irish Crochet 3/4/38
Instructions for D'Oyley 3/1/7
Star Tidy 3/3/23
Card, Mary: Allover Lace 3/1/44
Dial, Marilyn: Colony Club Pinwheels 3/1/55
Haase, Marie: Imitation Armeanian Lace 3/2/40
Klassen, Ruby: Hot-dish Mats, Horn-of-Plenty Design 3/1/15

CROCHETED EDGINGS

No.13 & No.14 Edgings 3/6/22
Card Table Cover 3/3/54
Dainty Handkerchief 3/5/47
Eating Sets for Little Folks 3/1/16
Edging 3/6/43
Knot Lace 3/6/11
Serviceable Trimmings 3/4/48
Snowflake Pattern Border 3/5/39
Card, Mary: An Allover Lace or Border 3/1/44
Hyzer, Mrs. Robert: Pineapple Edging 3/5/22
Nelson, Harriet et. al: Trimmings Easily Made 3/1/45

OTHER CROCHETED LACE

Chair Set 3/4/50
Collar & Cuffs in Forget-Me-Not Design 3/5/13
Favorite Butterfly Motif 3/4/28
Hexagonal Centerpiece in Irish Crochet 3/4/38
Mats in Shell Pattern 3/3/43
Close, Edna M: Negligee Yoke or Detachable Collar 3/6/53
Knorr, Bertha: A Collar in Antique Filet 3/1/38
Randall, Elizabeth: End for Table Runner 3/1/26

CROCHETED GARMENTS

Baby's Crocheted Set 3/3/48
Block Pattern for Shawl 3/3/33
Crocheted Hat 3/3/43
Crocheted Waist 3/6/48
Popular Crocheted Berets 3/1/12
Powder Dolls 3/4/34

continued

Shawl for Women of France 3/3/11
Manning, Margaret Barton: Evolution of a Pattern 3/6/40
Bass, Mrs. W.L: A Set for the Baby 3/1/14
Porter, Mrs. John: Baby's Crocheted Jacket 3/5/32
Sweet, Mrs. David P: Photograph of a Crocheted Glove 3/6/19
Vierheller, Mrs. Ray: Baby's Crocheted Cape 3/6/42
A Modern Shawl from an Old Design 3/1/6
Triangular Shawl 3/5/4

OTHER CROCHET

Blackeyed-Susan Pillow & Scarf 3/3/7
Country Kitchen Potholders 3/3/52
A Crocheted Bag: 3/2/17
Crochet for Beginners 2/4/15
Directions for Stitches 3/1/55
String Holder 3/5/55
Boardman, Emma L: How Does Your Garden Grow 3/2/11
Creasey, Mrs. C.M: 1929 Change in Crochet Terminology 3/6/16
Hatcher, Dorothy: Translating Old Crochet Instructions 3/6/8

KNITTED EDGINGS & INSTRUCTIONS

Knitted Edging 3/6/43
Brunton, Anna: A Delightful Collection of Diamonds 3/4/18
Burnett, Mrs. John Dent: Bell Lace 3/1/54
Robertson, Agnes: Knitted Edgings 3/6/43

KNITTED GARMENTS

Baby's Knitted Bootie 3/2/13
How to Knit Two Socks at Once 3/2/26
Knitted Blouse 3/3/22
Knitted Booties 3/3/37
Knitted Comforts for Baby 3/1/36
Knitted Set for Dolly 3/4/13
Man's Waistcoat 3/6/47
Stocking in Rhyme 3/1/37
Thumbless Mitt 3/2/47
Ham, Mrs. D.K: Shetland Shawl 3/5/18
Honey, Flora: A Smart Knitted Set 3/2/6
Joyce, Helen E: Hand Knitted Argyle Socks for Men 3/6/16
Junior Miss Argyle Socks 3/6/17
Shoulderette 3/6/19
Strebig, Mrs. F.P: Shoulderette for Women 3/4/52

OTHER KNITTING

How to Knit Two Socks at Once 3/2/26
Butner, Emily: Fan Shaped Motif 3/6/9
DeGrijalva, Irene: Double Faced Knitting 3/6/19
Nealeigh, Thomas T: A Triangular Bedspread Motif 3/6/8
Quattreck, Mrs. Rose: Colorful Pincushion 3/5/23
Swid, Merri: Correction to Knitted Spread in 2/3/6 . . . . . 3/5/19

TATTING

A Dainty Tatted Bonnet 3/2/51
Learning to Tat 3/6/24
Blanchard, Helen: Tatted Trimmings 3/2/25
Hamilton, Myrtle:
Nimble Fingers 3/2/24
Sugar Starch 3/4/56
Shuttlebutt: Butterflies 3/3/18
Collar, Front Trim 3/5/28
Spring Bouquet 3/4/8
Medallion Chair Set 3/6/38
Working into Handkerchief Edge 3/6/39

OTHER LACE

Hot Dish Mats of Tubular Cord 3/3/32
Teneriffe Lace 3/1/42
Churchwood, Avis: Bridge to the Past 3/4/27
Netting 3/2/14
Huckstep, Mrs. L.C: Netted Collar and Doily 3/5/3

HISTORY

Fashion Through the Years 3/6/32
3/2/8; 3/4/20
Smart Summer Toilette 3/4/6
Churchwood, Avis: Biography of Kate Greenaway 3/1/32
Wilson, Florence Yoder: Quilting Party 3/6/10

MISC.

The Drawn-In (Hooked) Rug 3/4/42
Mirrors and Sconces 3/4/36
Beeson, Joy: Vol.2 Index 3/6/50
Ferry, Christine: Smart New Accessories are Beaded 3/2/34
Grant, Helen: Words to "Be Good, Sweet Maid" 3/1/43
Johnson, Marion: Crocheted and Woven Nylon Stocking Rugs 3/6/8
Stewart, Sue: China Painting, A Satisfying Pastime 3/1/1

BOOKS

THE BASIC BOOK OF MACRAME & TATTING

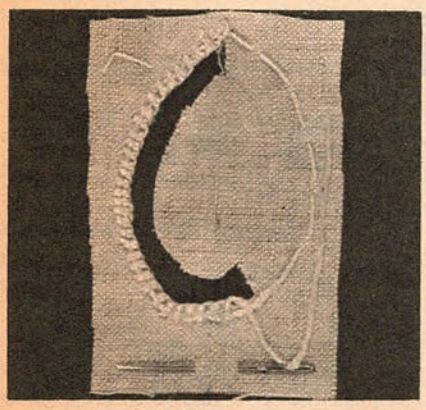
Barbara Bannister. $3.50 ppd. 3/3/18
Caulfeild, Sophia, and Saward, Blanch C. DICTIONERY OF NEEDLEWORK. Singing Tree, $28.00. Crown, pap. $3.95. Under title ENCYCLOPEDIA OF VICTORIAN NEEDLEWORK. Dover, $10.00. Peter Smith, $18.00 . . . . . 3/4/54
Coats & Clark's Book No.240. LEARN TO TAT 3/5/28
(De) Dillmont, Therese. DMC ENCYCLOPEDIA OF NEEDLEWORK. 3/4/54; 3/4/8. COMPLETE ENCYCLOPEDIA OF NEEDLEWORK. Running Pr. pap. $4.95. ENCYCLOPEDIA OF NEEDLEWORK. Toggitt, $11.50.
Ickis, Marguarite. THE STANDARD BOOK OF QUILT MAKING AND COLLECTING. Dover, pap. $3.00. Peter Smith, $5.00. 1949 . . . . . 3/1/47
Kliot, Kaethe and Jules. BOBBIN LACE: FORM BY THE TWISTING OF CORDS. Crown, $8.95, pap. $4.95. 1974 . . . . . 3/4/54

McCALL'S NEEDLEWORK TREASURY. Random, $8.95. 1965. . . . . 3/6/8
McKim, Ruby. ONE HUNDRED AND ONE PATCHWORK PATTERNS. Peter Smith, $4.50. Dover, pap. $2.50. . . . . 3/1/47

ADDRESSES

Bannister, Barbara, Alanson, Mi. 49706. Tatting books. cat. 1st class stamp. 3/3/18
Charney, Muriel N., 15-1 25 North Ave., Rochester, N.Y. 14626. Battenberg braid & patterns 3/1/47
Crown Publishers, 419 Park Ave S., New York, N.Y. 10014
Dover Publications, Inc., 180 Varick St., New York, N.Y. 10014
Eaton, Ethel, 5412 NE 24th Ave., Portland Ore. 97211. Battenberg patterns & books. . 3/1/47; 3/4/54
Herrschners, Inc., Hoover Rd., Stevens Point, Wi. 54481 . . . . . 3/6/39
K&K Products, 4124 W. Barry Ave., Chicago, Ill. Polka Spider Web supplies. 3/4/19
Maine, Rachel, University of Pittsburgh, 5660 Beacon St., Pittsburgh, Pa. 15217 is a needlework historian 3/5/22
Merribee Needlecraft Co., P.O. Box 9680, Fort Worth, Tx. 76107 . . . . . 3/2/36; 3/6/39
The Needlewoman Shop, 146-148 Regent St., London W.1. fine knit needles, cat. 3/6/49
Negron, Alicia, 306 E. 105th St., No.3, New York, N.Y. 10029. Battenberg tapes 3/4/54
New Art Rug Needle Co., 7119 38th S.W., Seattle, Wa. 98126. . . . . 3/2/36
Nichols Net & Supply -- Twine, R.R.3, Bend Rd., East St. Louis, Ill. 62201. Net needles. cat. 3/2/16
Peter Smith Publisher Inc., 6 Lexington Ave., Gloucester, Ma. 01930
Random House, Inc., Order Dept., 457 Hahn Rd., Westminster, Md. 21157
Rosemond Hobbycraft, P.O. Box 4929, Chicago, Ill. 60680. Steel Hump Needle, No.2-1486, $2.23 ppd.. . . . . 3/3/50
Running Press, 38 S. 19th St., Philadelphia, Pa. 19103
Singing Tree Press, dist. by Gale Research Co., Book Tower, Detroit, Mi. 48226
Some Place, 2990 Adeline St., Berkeley, Ca. 94703. Bobbin lace, weaving, spinning, rug-making. cat. 3/3/51
Toggitt, Joan, Ltd., 1170 Broadway, Suite 406, New York, N.Y. 10001
Tower Press, Inc., P.O. Box 428, Seabrook, N.H. 03874. Back issues Olde Time Needlework 75c per copy 3/5/19
Zimmerman, Elizabeth, Babcock, Wi. 54413. Fine knitting needles. cat 50c 3/4/54

continued from page 18



CUTWORK MEDALLION

feeling of the beautiful cutwork for which you have been preparing. First draw the outline, Fig. 9. make a row of running stitches all around on the outline. Cut the material ¼ inch inside this line and parallel to it and make several right angle cuts, as in the illustration. Turn the material back to the line and work the Hadebo buttonhole edge as shown in Fig. 10. Work the stitches with the needle pointing toward you and draw the thread through rather tight with the little jerk. When you have worked all around put the needle through the first stitch for a firm finish and do this with each succeeding row, Fig. 11. Now the next step; make the beading loops in every third purl stitch, just as you did for a straight-line edge, Fig. 12. Take great care with this line to make the loops even in size and spaced regularly. Then go back from right to left and topsew, making a cording to keep the loops in position, Fig. 13. Try to have a long enough thread in your needle when you start the beading row so you can do the topsewed row without taking a new thread. Then make a final row of buttonholing putting two stitches in each loop, Fig. 14.

Many medallions can be considered finished at this point but in any case this is the framework for all other Hadebo lacework, the points and loops are built up on this edge within the cutout spaces.

And, just an important word about starting a new thread, which must always be very carefully fastened. It should be started by putting the needle through the purl of the last stitch. This starts the new thread in exactly the same position as the one just finished. Leave about one inch of the old thread - draw the new thread up to one inch of its end and then take the next stitch over these two ends. Continue about four or five stitches over these two ends, then cut them close. The start of the new thread should be invisible and strong.

Classified ADS

CLASSIFIED AD RATES
25c PER WORD

Here is the place to dispose of any product or to advertise for wanted merchandise. Ads are just 25c PER WORD. (Please be sure to count your name and address.) A 10 percent discount is offered on ads placed for three or more consecutive insertions. All insertions must be paid in advance. We cannot bill classified advertisers. Minimum ad accepted 15 words.

MAKE MONEY clipping newspaper items. $2.00 -- $10.00 each. Details free. Clippings, Box 10344-TP15, Palo Alto, Calif. 94303

NEVER WON ANYTHING? Anyone can win Sweepstakes contests! Free details. Services, Box 644-TPB, Des Moines, Iowa 50303 (Mar-3)

RAGDOLL PATTERNS, set of 10, series 74, $2.00 postpaid. Betty James Originals, Box 774, Severna Park, Md. 21146 (Mar-3)

EXCITING, NEW, Design-Your-Own Joseph's Coat Needlepoint pillow kit. Instructions & materials (except form). $15.95 pp. Susan Randolph, Box 8081 Long Beach, Calif. 90808 (Mar-3)

WILL BUY OLD TATTING books. Write particulars all replys answered. Ruth Roget, P.O. Box 2725, San Pedro, Calif. 90731

WHOLESALE HANDICRAFT: Materials catalog, send 50c. Seashells, beads, jewelry, miniatures. Artcrafts, 910 St. Vincent-P, Santa Barbara, Calif. 93101

AMERICA'S GREATEST social publication, (24 pages) loaded with names & addresses, only $2.00. Bill's, Box 2112-OT, Asheville, N.C. 28802

$1.00 STARTS YOU in big profit, spare time Costume Jewelry business. Get exquisite earring and ring kits. Make them, sell them easy! Profit big! Send $1.00 for 2 starting kits, details. Donbar, Dept. A-766, 2934 W. Fullerton, Chicago 60647 (Feb-6)

GRAB BAGS, 50c, $1.00 & $2.00. Always your money's worth. SanMar, Box 535J, Vienna, Ohio 44473 (Feb-3)

THE PLATYPUS COLLECTION of pattern booklets for dolls and toys to stitch and stuff! Outstanding!! Illustrated catalog - 25c. Platypus (OT5), 200 W. 82 St., New York, N.Y. 10024 (Mar-3)

RAG DOLL PATTERNS! Reduced prices! Free list. Write: Farag Patterns, P.O. Box 912, Stillwater, Oklahoma 74074 (Mar-3)

RAG DOLL PATTERNS - Grandma, $1.00, Grandpa, $1.00, Farmer Boy, $1.00, Country Girl, $1.00. Topaz Tiger, Box 41G, New London, Minn. 56273

FREE details for SASE. Diet Chums' Newsletter for friendly people who like sharing! Rita Fulco (OTN), P.O. Box 82419, Tampa, Florida 33682 (July-3)

RAGDOLL PATTERNS: Set of 10, Series 74, $2.00 postpaid. Betty James Originals, Box 774, Severna Park, Md. 21146 (Jan-5)

CROCHET: Hundreds doily patterns, all original, send 25c for pictorial price list. Hiddleson, 121 Ninth, Vallejo, Calif. 94590 (Nov-3)

NEEDLEPOINT: Graphed patterns for needlepoint, cross-stitching or counted thread. Church, barn, schoolhouse, wishing well, butterfly, house $2.00 each. Clown, cat, deer, elk, bear, zodiacs, winter, summer, spring, fall - $1.00 each. Catalog, $1.50. Covered Bridge Shop, Box 2550-OT, Missoula, Mont. 59801 (May-3)

NETTIE SCHOOLGIRL PATTERNS for slim nine inch cloth doll and eight costumes from the 1800's. Set 300PL $3.00 or send for free literature. TEM of California, Box 4311TN, 1250 Longview, Fullerton, Calif. 92634 (May-3)

OFFICIAL BICENTENNIAL quilt and pillow patterns. Recognized commemorative of American Revolution Bicentennial Administration. National Bicentennial Symbol in two sizes also used for needlepoint, wall hangings, skirts, wall hung rugs, and many more. Includes instructions, National Symbol explanation and quilt history. Price $3.50. Postage paid. Michigan residents add 4% tax. Betty Boyink, Bicentennial Patterns, 818 Sheldon Road, Grand Haven, Mich. 49417 (July-3)

RAG DOLL PATTERNS, Set of 10, Series 74, $2.25 postpaid. Betty James Originals, Box 774, Severna Park, Maryland 21146 (July-3)

DOLL COSTUME PATTERNS: Foreign, antique, modern, 1976 catalog, $1.50. Wonderful World of Dolls, Dept. OTN, 3755 Ruth Dr., Brunswick, Oh. 44212

MONEY FROM BOXTOPS and labels. Refunding a fun and profitable hobby! Three issues $2.00. Bulletin, Box 13564-T, St. Louis, Mo. 63138 (May-3)

REPLICA 1908 Sears Catalog, 736 8½x11 pages. $3.98. Haynes House, 201 S. Reed, Joliet, Ill. 60436

TAT QUICK AND EASY with tatsy tatting shuttles. Good working shuttles for yarn and heavier thread. Also holds traditional tatting thread. Made of smoked acrylic. Two sizes No.102 4½x1½ $4.50 each. No.103 6x1½ $4.75 each. Tatsy, 1295 Des Plaines Ave., Des Plaines, Ill. 60018

GOSPEL PIANO. Learn Evangelistic style. Chords, "runs", embellishments. Beginner or advanced course, $4.98. Free details. Evangelical Music, OTN-1, Hawarden, Ia. 51023

CRAZY DAISY WINDER. Makes sweaters, afghans, stoles, $1.50. Design book 75c. Rosemond Hobbycraft, Box 4929, Chicago, Ill. 60680

STEEL HUMP NEEDLE, $1.98 each, postage 25c. Instruction included. Rosemond Hobbycraft, Box 4929, Chicago, Ill. 60680

DOLLS: Learn to make, repair and dress dolls. Free booklet on home study course. Lifetime Career Schools, Dept. D-737, 2251 Barry Ave., Los Angeles, Ca. 90064 (Jan-6)

FREE CATALOG OF earrings and necklaces made from black walnuts. Thin slices of the hardwood make delicate baroque patterns. Fifteen different styles. Americana Products, Box 11631, Kansas City, Mo. 64138

EGG CARTON MAGIC. Ideas for over 30 egg carton projects and party favors. Book includes patterns and easy to follow instructions. $1.15. Treasure Chest, Dept. 866S, Box 35, Orangeburg, S.C. 29115

YARN 'N BURLAP BOOK full of projects with patterns, pictures, and easy instructions. Learn burlap tricks and fringe benefits. $1.15. Treasure Chest, Dept. 366S, Box 35, Orangeburg, S.C. 29115

TURN GROCERY BOXTOPS into cash. Save up to 100% on grocery items: Our bulletin gives information for 250 refunds. Issue $1.00, ½ year $2.75, year $5.00. Refund Bulletin TP, P.O. Box 503, Cape Girardeau, Mo. 63701

WRITE FOR FREE leaflet, "Amazing Story of Aloe Vera" containing history, facts about products now available from nature's "First Aid Plant", or send this ad to: Alotex, Box 1106, Corpus Christi, Tx. 78403

FANTASTIC BEAUTY SECRETS. Keep youth - beauty forever. Look 20 years younger. Proof of amazing results. Free details. Madeleine, Box 4307-BW, Inglewood, Ca. 90309

AMAZING SECRET brought me $95,000. Removes mental blocks to wealth. Cancels Karmic Debts. Free details. Madeleine, Box 4307-RW, Inglewood, Ca. 90309

ADS NOT ACCEPTABLE: Ads pertaining to homeworkers wanted. Ads pertaining to making or selling of alcoholic beverages. Ads of medical nature (home remedies, etc.). Ads pertaining to sex.

only $1.25

25 Quilt Patterns from "Stitch 'n Sew" magazine

3 copies for $3.00.

TOWER PRESS BOOKS, P.O. BOX 428, SEABROOK, N.H. 03874

HANDICRAFTS
To Buy-Sell-Exchange

Readers: Sell your handicraft items here! Special rate for readers handicraft ads, JUST 8c PER WORD (including name and address).

"A PRETTY EYELET SUNBONNET" with ruffles and bows. So feminine! Pattern/instructions: Women's $1.35; Girl's (ages 3-8) with matching drawstring purse, $1.35. "Sunbonnet Kate" (No.17), 2439 Patterson Road, Escondido, California 92027

AROUND THE WORLD Recipe Booklets: France, Germany, Italy, Russia, China, Lithuania, Czechoslovakia, Poland, Israel, Scandinavia, Hungary, Greece, Mexico. Indicate choice. $1.00 each plus stamp to: Doris Prieto, 92114- OT Saunders, Springfield, Ore. 97477

TURN BLEACH JUGS into sailable windspinners, three methods, nine different, $1.00 plus stamp. Paul Burks, Box 154, Vincennes, Ind. 47591

BROWNIE MIX. Excellent fudgy recipe. Our family favorite. Send 50c to Pemberton, Route 3, Calhan, Colo. 80808

ALL PURPOSE BAKING mix. Makes baking easy. Recipes for mix, plus 12 variations including biscuits, muffins, pancakes, waffles, quick breads, coffeecakes, pie crust, shortcake. Send $1.00 to Pemberton, Route 3, Calhan, Colo. 80808

GRANDMOTHER'S LEMON CRACKERS, deliciously different. Recipe 25c, stamped envelope. Ethell, Route 5, Zanesville, Oh. 43701 (Mar-3)

GRANNY'S OLD-FASHIONED Cook Book, from 1800's. These include the oldest methods. Dried fruit, meat smoking, pickling, vinegar, yeast, lye, soap, cakes, bread, sandwich spread, sourdough bread, salt rising bread, vinegar pie, corncob syrup, many more. 42 pages of old timers' recipes. $1.50. Granny's Cook Book, Scottown, Ohio 45678

AROUND THE WORLD Recipe Booklets - France, Germany, Italy, Russia, China, Lithuania, Czechoslovakia, Poland, Israel, Scandinavia, Hungary, Greece, Mexico. Indicate choice. $1.00 each plus stamp to Doris Prieto, 92114-OT Saunders, Springfield, Oregon 97477

QUILTERS' SPECIAL: Cotton blends, large pieces, no knits. Beautiful. Six pounds $5.00. Velvet: finest, colorful, large pieces, one pound $3.50. Postpaid East, add twenty percent if west of Rocky Mountains. Fabric Cutaways, 424 Main OTN6 Arcadia, South Carolina 29320

CHOCOLATE STREUDEL. Try baking our chocolate streudel or our prizewinning apple streudel or old country honey cake. All wholesome and delicious. Each recipe 40 cents. Something's Cooking, Box 356-TN, Downsview, Ontario M3M 3A6

DESIGN YOUR OWN embroidery. Complete instructions and alphabet for cross-stitch, crewel and liquid embroidery. $1.25. Miki Teige, 91716(O) Marcola Rd., Springfield, Ore. 97477

PIE CRUST MIX RECIPE: Fantastic. Keeps indefinitely. SASE and 50c to: 8246 Chalmers, Warren, Mich. 48089

In sending remittance for ads, please try to send money orders or bank money orders. If you send personal checks, your ad will be held up until check has cleared the bank, thereby resulting in a delay in the insertion of your ad.

TAT WITH YARN: Patterns. No.1 - trimming, Granny square, square pillowtop. No.2 hot mat (rug yarn), circular pillowtop. No.3 - baby bonnet and jacket. $1.00 each or 3 for $2.00. Mary Genson, Rt.2, Ludington, Mich. 49431 (Jan-6)

PATTERNS: Colonial calico ornaments 10 - $1.50; darling felt ornaments, 15 - $2.00; wooden ornaments, 12 - $2.00; Heirloom quilt patterns, 15 - $1.50; quilting designs, 10 - $1.50. Americana doll furniture, 10 - $2.00. List 20c. Kits available. Country Mouse - TP, 9517B 98th Ave., Grande Prairie, Alberta (Jan-6)

HATS AND PURSES made from Clorox or milk jugs. Instructions for cutting and crocheting together. $1.00 plus 10c stamp. 2 bath towel jacket pattern instructions to cut and crochet together. 50c plus stamp. D. Colvin, 1015 Trenton St., Toronto, Oh. 43964 (Dec-6)

ICE WATER PICKLES: Simple, fast, crispy, delicious! Tested recipe, $1.00. Mable, Box 96FC, Hamilton, Ga. 31811 (Sept-6)

58 DOLL CROCHET PATTERNS for eight inch dolls. Catalog available. Doll Patterns, R.2, Box 141, Raymond, Minn. 56282 (July-6)

HOROSCOPE SAMPLER - Beautiful design, 11x16, for individual calculations. $3.50. Box 524, Excelsior Springs, Mo. 64024 (May-6)

NEEDLE ART Silhouette Kits, including 4x5 frame and easel. Your initial, astronaut, rocket, boat, plane, animal, baseball, football. $5.95 each. State subject and color. Box 866, Merritt Island, Fla. 32952 (305)-452-3824 (May-4)

SUNBONNET BABIES, embroidery patterns from old quilts. Set 1 - 30 patterns - baking, ironing, etc. $3.00 postpaid. Set 2 - 18 patterns - days of week, seasons, others. $1.75 postpaid. Caroline Ulm, 3139 Call, Stow, Ohio 44224 (May-3)

ANTIQUE PATTERNS, LIMITED - Nostalgic old-time needlework novelty crochet patterns. For limited offer booklet containing 12 patterns, completely illustrated with easy directions, send $1.50 to: Antique Patterns, Limited, 5 South Elm Street, Dept. OT-1, Palatine, Illinois 60067 (May-3)

CROCHET INSTRUCTIONS for Rainbow afghan $1.00. Capelet $1.00. Ruth's, P.O. Box 15335, Durham, N.C. 27704 (July-3)

PATTERN AND INSTRUCTIONS for Easter basket rabbit and duck from plastic milk jugs $2.00. Hat pincushion $1.00. Double Wedding ring quilt $1.00. Q-tip doll $1.00. Ruth's, P.O. Box 15335, Durham, N.C. 27704 (July-3)

"BAGGY BLOOMERS" - Ole-fashioned bloomer laundry bag for lingerie, etc. Red legged stockings, buckled slippers, ruffles. Unusual ole-time item, asst. colors, $3.25 plus 25c postage. Send 90c plus SASE for surprise item. Jane King, Box 203, Agra, Kans. 67621 (July-3)

HOMEMADE SOAP RECIPES: Powdered and bar soap. Safer, easier than old-time recipes. Send 50c and stamped envelope to Pemberton, Route 3, Calhan, Colo. 80808 (July-3

BABY QUILTS: (38x40") $15.00. Patchwork quilt (90x103") $95.00. Embroidery quilt (90x103") $195.00. Embroidery pillowcases $7.00 pr. Ella Wilkinson, 3076 Morningside Dr., Salt Lake City, Utah 84117 (Apr-3)

BIG PRINT Original Patterns! Quick and readable! Crochet versatile shawl! Illustrated! Beautiful! Five day afghan, uses size 50 knitting needles, Q crochet hook! $1.00 each, both $1.50. Ma Perkins, Box 568- 6, Newllano, Louisiana 71461 (July-3)

PAST-TIME CROCHET PATTERNS. For price list of over 600 beautiful designs send 50c and a 10c stamp to Past-Time Crochet Patterns, 2101 Kenworthy Road, Dept. ON-2, Camden, Oh. 45311 (Mar-3)

CROCHET CHAIR SETS: Hot off the press. American Eagle, floral delight, and horses on the farm. All three patterns for $1.00 plus self-addressed stamped envelope. P&L Arts, 1812 N. Flora, Greenacres, Wa. 99016

INTERNATIONAL COFFEE mixes. Just add hot water. Cafe Mocha, Cafe au Lait and 5 other flavorful coffee recipes. Send $1.00 to Pemberton, Route 3, Calhan, Colo. 80808

CROCHETED BREADWRAPPER house slippers, sandals, rug. Scouring pad from plastic mesh fruit bag. Patterns 35c, all $1.00, stamped envelope. Ethell, Route 5, Zanesville, Ohio 43701

Greta Gardenpatch

GIANT 3 FOOT DOLL

Complete pattern and instructions just $1·00

Send $1.00 plus long self-addressed, stamped envelope to Independent Pattern Service, 48 Crown Street, Westfield, Mass. 01085

345 PAGES OF QUILTS!!

PATTERNS, DISCUSSIONS, DESIGNS, HELPS, ETC., ETC.

* ALL THE QUILTS YOU WILL EVER NEED!
* ENOUGH QUILTS TO KEEP YOU GOING FOR YEARS!
* OVER 500 QUILT DESIGNS
* HUNDREDS OF QUILT PATTERNS
* EASY TO FOLLOW DIRECTIONS FOR EACH!
* EACH BIG 8½"x11" BOOK
* LARGE EASY TO READ TYPE!
* A MUST FOR EVERY QUILT DEVOTEE!

All 15 Pattern Books Just $5.50 postpaid

INDIVIDUAL BOOKS - 75c PER BOOK

SPECIAL SALE!

WOULD COST $11.25 IF BOUGHT INDIVIDUALLY

Here is a veritable world of Quilts - Patterns, Quilt Talk - everything dear to a Quilter, both old and new! Patterns, designs both old and new! 345 big 8½" x 11" pages of quilts, designs and quilt talk! You ll find everything you'll ever need in this big collection of Quilt Books. Really a MUST for every quilter, both old and new. Enough quilts to keep you going for years and years! And best of all—just $5.50 brings you these 345 big pages to your home!

HERE THEY ARE!

15 BIG BOOKS OF QUILTS!

- P-130-23 Quilt Patterns (Vol. 1)
- P-140-23 Quilt Patterns (Vol. 2)
- P-145-23 Quilt Patterns (Vol. 3)
- B-525-Asst. Quilt Patterns (Vol. 4)
- B-535-Asst. Quilt Patterns (Vol. 5)
- P-520-500 Quilt Designs
- P-560-Quilter's Catalog (Vol. 1)
- P-570-Quilter's Catalog (Vol. 2)
- P-580-Quilter's Catalog (Vol. 3)
- P-640-Quilts by Ruby Hinson (Vol. 1)
- P-645-Quilts by Ruby Hinson (Vol. 2)
- P-515-Quilts by Ruby Hinson (Vol. 3)
- P-340-50 State Quilts
- P-800-Children of the World Quilts
- D-810-Antique Auto Quilts (Originals)

ORDER WHILE PRESENT STOCKS ARE COMPLETE!

COSTS ARE GOING UP! MAKE SURE OF GETTING YOUR 15 BOOKS AT THE PRESENT LOW PRICE BY ORDERING NOW WHILE STOCK IS COMPLETE

All 15 Pattern Books 345 Pages in All

just $5.50 postpaid

IF YOU WISH TO PURCHASE INDIVIDUAL BOOKS—JUST 75c PER BOOK. MINIMUM ORDER 2 BOOKS. (LESS THAN 2 BOOKS, ADD 25c FOR POSTAGE)

QUILTS — Tower Press, Inc., Box 428, Seabrook, N.H. 03874

☐ *15 Pattern Books* – $5.50 OTN

☐ *Individual Books (order by no.)* _____

NAME _____

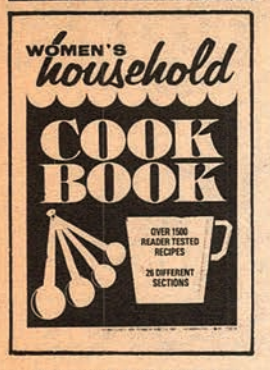
ADDRESS _____

CITY _____ STATE _____ ZIP _____

Please print your name and address clearly.

IN PREPARATION FOR MANY YEARS!

NOW READY



Prepared & Edited by
NENA CADY

* *OVER 1500 READER TESTED RECIPES!*
* *180 BIG PAGES!*
* *RECIPES OF EVERY TYPE AND CATEGORY*
* *OUR 1ST HOUSEHOLD COOKBOOK*
* *CAREFULLY SELECTED AND EDITED BY NENA CADY, EDITOR WOMEN'S HOUSEHOLD*

JUST LOOK AT THE DIFFERENT SECTIONS IN THIS BIG BOOK!

* APPETIZERS
* BEVERAGES
* BREADS
* HOT BREADS (Making Yeast from Scratch)
* BUFFET LUNCHEONS
* CAKES
* COFFEECAKES
* CANDY
* CASSEROLES (Main Dishes Using Eggs)
* COOKIES
* DESSERTS
* FISH
* DIPS
* FROSTINGS & FILLINGS
* LOW CALORIE RECIPES
* MEAT DISHES
* MEAT DRESSINGS
* PASTRY
* MEAT SAUCES & GRAVIES
* POULTRY
* PRESERVES
* FOREIGN RECIPES
* SALADS
* SOUPS & STEWS

JUST $2.25
PER COPY
3 COPIES **$6.00**
6 COPIES **$10.50**

Readers of Women's Household will be delighted to hear that the first big Household Cookbook is now ready after several years of work! Over 1500 reader tested recipes can be found in this big 180 pages! Surely if you have been one of the faithful Women's Household readers, you will want a copy of this brand new Cookbook just off the press!

What makes this cookbook outstanding is the fact that each recipe has been tested and submitted by Women's Household readers. You will most certainly find this big book a valuable and useful aid to the preparation of food in your home. Copies of this book make wonderful gifts too!

Tower Press Inc., Box 428, Seabrook, N.H. 03874
OTN

☐ 1 copy $2.25 ☐ 3 copies $6.00 ☐ 6 copies $10.50

Please print your name and address clearly.

Name . . . . . .

Address . . . . . .

City . . . . . .State. . . . . Zip . . . . . .

Please allow 45 to 60 days to receive your first issue.

IN PREPARATION FOR OVER TWO YEARS

NOW READY

* *NEARLY 1,750 RECIPES!*
* *CONTRIBUTED BY STITCH 'N SEW READERS!*
* *220 BIG PAGES*
* *21 DIFFERENT CATEGORIES*
* *EACH SECTION INDEXED SEPARATELY*
* *EACH RECIPE OUTSTANDING IN SOME WAY!*
* *EASY TO FOLLOW PRACTICAL RECIPES USING FOODS NORMALLY FOUND IN ORDINARY KITCHENS*

Compiled & Edited by
BARBARA PEDERSEN

JUST $2.75 PER COPY
3 COPIES **$7.50** 6 COPIES **$14.00**

For well over 2 years your Stitch 'n Sew Editor has worked hard and long in compiling our first big cookbook! NOW at long last, it is ready! Composed of 220 big pages containing nearly 1,750 different recipes, all contributed by our readers, it is a joy to read and exciting to put into use! You are bound to find many an unusual and exquisite recipe to tempt and please your family in this big cookbook. We feel that it is like NO OTHER COOKBOOK inasmuch as it consists of all favorite recipes submitted by Stitch 'n Sew readers, and not just a big conglomeration of ordinary recipes.

Here you will find the recipes which thousands of our readers use and enjoy. In a way, this big cookbook consists of all the readers prize recipes! If you prepare food, if you cook in any way, YOU MUST BUY A COPY OF THIS BOOK! Just $2.75 per copy postpaid!

21 DIFFERENT SECTIONS
Each divided and has its own index!

* APPETIZERS & BEVERAGES
* QUICK BREADS
* YEAST BREADS
* CAKES
* SPECIAL HOLIDAY CAKES
* CANDY
* CANNING & PRESERVING
* CASSEROLES
* BAR COOKIES
* ROLLED AND DROP COOKIES
* DESSERTS
* DIET
* ETHNIC MAIN DISHES
* ETHNIC DESSERTS
* FISH
* MEAT
* PIES
* QUICK RECIPES (Or Instant Cooking)
* SALADS
* SOUPS
* VEGETABLES

THIS COOKBOOK WILL MAKE A FINE GIFT!
For any occasion, a copy of this brand new Stitch 'n Sew Cookbook will make a welcome gift! Buy an extra copy or two for gifts!

Tower Press Inc., Box 428, Seabrook, N.H. 03874
OTN

☐ 1 copy $2.75 ☐ 3 copies $7.50 ☐ 6 copies $14.00

Please print your name and address clearly.

Name . . . . . .

Address . . . . . .

City . . . . . .State. . . . . Zip . . . . . .

Please allow 45 to 60 days to receive your first issue.

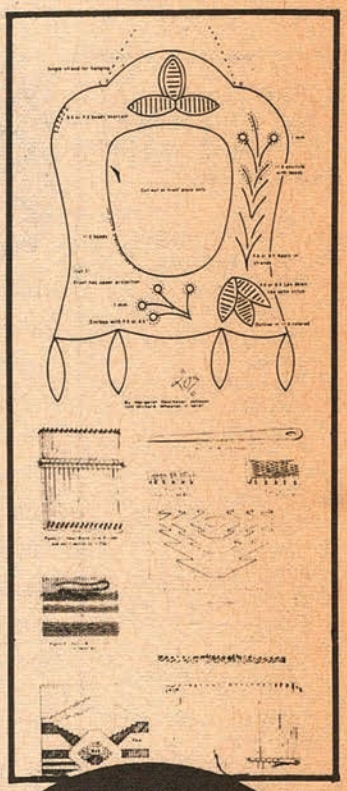
600 Big 8½ x 11 Pages

OLDE TIME NEEDLEWORK PATTERNS AND DESIGNS

JUST LOOK AT SOME OF THE LOVELY OLDE TIME PATTERNS & DESIGNS INCLUDED IN THIS HUGE COLLECTION!

- Tatted Bridal Headpiece
- Peacock Design in Filet Crochet
- Tulip Design Quilt Block
- Lid Lifters for Hot Pots
- Two Interesting Doilies in Crochet
- Needle-Made Stool Upholsteries
- A Bolero of Rose Medallions
- A Peep Into Russia's Past
- Simple Insertion and Corner
- Again the silhouette
- Butterfly in Patchwork
- Embroidery Designs for Luncheon Cloths
- The Sweater Blouse
- Raffia Slippers
- Hollyhock Embroidery Pattern
- Irish Crochet Neckwear
- Oval Hot Dish Mat
- Peacocks for Scarf Ends (Embroidery)
- Canvas Work Tapestries
- Artistic Crocheted Yoke
- Query & Quote
- Scarf End, Lyre Design
- Edgings in Crochet
- Handbags in Filet Corchet
- Necklaces of Seeds and Beads
- Chinese Design in Cross Stitch
- Make a Rug on Your Sewing Machine
- The Mermaid and Modern Adaptations
- Border in Swedish Drawnwork
- Centerpiece in Woodland Design
- Timely Toys to Crochet
- Quartette of Cushions
- Bird of Peace Quilt Pattern
- Victorian Frame
- Old time Designs in Patchwork
- Cozy Comforts
- Bonnets for Baby
- Query and Quote
- Dramatic Effects Speedily Obtained
- Mile a Minute Yoke
- Painting and Decorating Furniture
- Crochet
- Weaving Without A Loom
- Narrow Laces with Turned Corners
- Something New in Rugs
- Panel Collar in Crochet
- The Case of the Etui
- Teneriffe Lace
- Wearables for Miss Two-Year-Old
- Bag With Floral Trim
- Cross-Stitch in Gay Wools
- Knitted Sports Accessories
- Napkin Corner, Pansy Design
- Chairback in Filet
- Party Puffs
- Evening Wrap
- Poinsettia Design Filet Tablecloth

- **6 Big 8½ x 11" Books in all!**
- **Each pattern illustrated with easy to follow directions**
- **Most patterns & designs haven't been seen since originally published 45, 50, 60 or more years ago!**
- **All patterns formerly published in the "Olde Time Needlework Patterns & Designs."**
- **First time published in book, magazine form.**
- **Needlework ideas galore!**
- **Will keep you going for years!**
- **Well over 500 different Patterns & Designs for your use!**



What a new, exciting world these big books of Old Time Needlework Patterns & Designs will open for you! Picture the many, many happy hours you will spend looking through this great collection of 600 pages of new and different needlework patterns & designs for you to enjoy and to use! All of these designs and patterns were originally published 50 to 70 years ago but you will find a vast number suitable for use today! We believe that most of the designs and patterns have never been published in book form since their original publication. (These patterns originally were republished in our bi-monthly magazine "Old Time Needlework Patterns & Designs".) Truly this big collection of patterns & designs is a MUST for every needlework fan whether beginner or advanced worker! And just look at the special LOW price we have made for the entire collection—Just $6.00 for all 600 pages! (Single books of **96** pages each can be purchased at $1.75 each post paid.

JUST
$6.00
POSTPAID
FOR ALL 6 VOLUMES
(that's less than 1c per page!)
SINGLE VOLUMES
$1.75 EACH
(96 pages)

RUSH YOUR ORDER IN NOW!

While stock is available at this low price! (We cannot guarantee this price indefinately.)

Paper, Printing, Postage, Production Costs Still Rising!
We don't know how long we can keep this low price available! Insure yourself on getting this library at this low price by ordering NOW!

SAVE! SAVE!

OLDE TIME PATTERNS Box 428 Seabrook, N.H. 03874

☐ *Here's my $6.00. Send me 600 pg. Library of Olde Time Needlework Patterns & Designs* OTN

☐ *Please send _____ individual volumes at $1.75 each. (Vol. _____)*

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Please print your name and address clearly.

A Brand New Magazine . . .

That Will Take You Back to a COLORFUL, WONDERFUL, Never to be Forgotten Era in OUR PAST!!

GAY NINETIES

- Songs, Poems, Articles, Photos, Features, Drawings, Cartoons, Comics, Ads, Letters, Illustrations, etc. from these warm & sentimental years!
- Enjoy a nostalgic-filled trip to the Gay Nineties through the pages of this one of a kind magazine!
- Become a charter subscriber! Receive the very first issue as it comes off the press!
- Original covers in beautiful full color!
- No other publication of its kind anywhere!
- A full year's subscription for less than the price of a good movie!
- 4 big issues annually - Spring, Summer, Fall & Winter!

JUST $2.25
per year
3 years **$6.00**

A Wonderful, Colorful, Sentimental, Happy Era! You've seen it dramatized on TV! Now you can have a bit of the GAY NINETIES come into your home through the pages of this one of a kind magazine! The "GAY NINETIES" -- each big issue packed with Photos, Poems, Songs, Drawings, Articles, Features, Illustrations, Cartoons, Comics to entertain you -- all at an UNBELIEVEABLE cost of JUST $2.25 for a full year's subscription! If you act at once, you can receive the very first issue as it comes off the press!

INSIDE EACH BIG ISSUE OF THE GAY NINETIES!

- *PHOTOS*
- *POEMS*
- *DRAWINGS*
- *COMICS*
- *OLD ADS*
- *ARTICLES*
- *FEATURES*
- *SONGS*
- *ILLUSTRATIONS*
- *HOLLYWOOD PHOTOS*

Your money back at once if the 1st time you receive doesn't thrill you to pieces!

A Subscription to "GAY NINETIES" makes a fine gift!

We'll help you too! 3 or more different gift subscriptions, just $2.00 each! (We'll send gift cards too!)

GAY NINETIES Box 337 Seabrook, N.H. 03874

☐ 1 year subscription $2.25 ☐ 3 years $6.00

Please print your name and address clearly. OTN

Name. . . . . .

Address . . . . . .

City. . . . . State . . . . . .Zip . . . . . .

Please allow 45 to 60 days to receive your first issue.

MELODIES OF DAYS GONE BY

5 BIG VOLUMES!!

WONDERFUL POPULAR MELODIES OF DAYS GONE BY

Words and music to at least 80 old time songs America loved to sing in each volume.

These Wonderful Books Are A Must For Every Song-Lovers Library

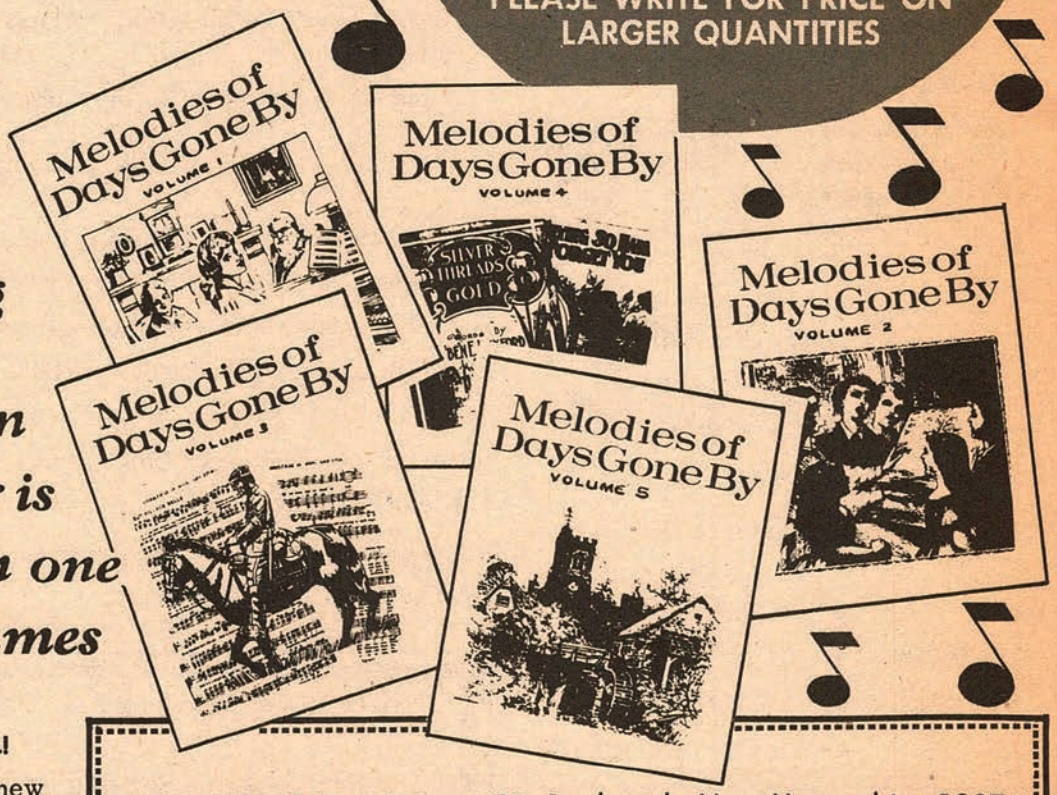
$1.50 PER VOLUME

ALL 5 VOLUMES $5.00

12 COPIES $9.50

PLEASE WRITE FOR PRICE ON LARGER QUANTITIES

These were the songs millions of Americans loved and sang in their day. Here are scores of wonderful old songs, some familiar, some not so familiar but all just as thrilling and tuneful as the day they were written. Dust off that piano! Smooth out those vocal chords! Here is a chance for you to sing those heartwarming songs which thrilled so many millions of people years ago. Believe us, they are worth singing and re-singing! Sparkling gems of melody, all of them! Perhaps you'll want copies of these big 96 page songbooks in your home. You'll find many an old missing song in its pages you have been searching for. But why not order a copy (or two) of these 96 page song books and see for yourself?



The very song or songs you have been searching for is most likely in one of these volumes

There are FIVE BIG VOLUMES IN ALL!

Every volume contains a new and different selection of songs with music! Every volume is a big 96 page book. Buy one volume for just $1.50 -- or you can have a copy of all 5 volumes for just $5.00 (That's a saving of $2.50 over the single book price.) 12 copies (assorted in any way you wish) just $9.50, 25 copies -- $15.00.

TOWER PRESS INC., P.O. Box 428, Seabrook, New Hampshire 03874

OTN

Enclosed is my ..... (Cash, check or money order) Please send

☐ Vol. 1 "Melodies of Days Gone By" ☐ Vol. 2. ☐ Vol. 3 ☐ Vol. 4

☐ Vol. 5 ☐ All 5 Volumes (Please check appropriate squares above)

Name .....

Address .....

City ..... State ..... Zip .....

Please print your name and address clearly.

• EVERYTHING YOU WANT TO KNOW ABOUT QUILTS AND MORE!

• OVER 120 QUILT PATTERNS PUBLISHED ANNUALLY!

QUILT WORLD

•FOR ALL QUILT DEVOTEES WHETHER BEGINNER OR ADVANCED!

•EACH ISSUE PACKED WITH QUILT PATTERNS, QUILT DESIGNS, QUILT TALK, QUILT PICTURES, QUILT NEWS, QUILT EXCHANGES, QUILT COLUMNISTS, QUILT LETTERS, QUILT BOOK REVIEWS, QUILT CONTESTS

•AT LEAST 120 QUILT PATTERNS PUBLISHED ANNUALLY. (THAT'S A LITTLE BIT MORE THAN 3c PER QUILT PATTERN!)

You'll find every issue of "Quilt World" a refreshing, exciting trip into the delightful world of Quilts! Each issue bulges with Quilt Patterns, Quilt Photos, Quilt Diagrams, Quilt Gossip, Quilt News, Quilt Columnists, Quilt Contests, Quilt Letters, etc. etc! Truly a Quilt World for all those who love Quilts and Quilt making! In addition to dozens of wonderful Quilt patterns, you'll find outstanding Quilt Columnists. Then there is a contest for best Quilts! At least 120 Quilt patterns annually! The best news is the price — Just $3.00 buys a full years subscription! We guarantee you must love "Quilt World" with the 1st issue, or we'll return your money back in full! Published Bi-Monthly!

JAM-PACKED IN EVERY ISSUE! A QUILT LOVER'S DELIGHT & JOY!

- Quilt Patterns
- Quilt Designs
- Quilt Talk
- Quilt Pictures
- Quilt News
- Quilt Gossip
- Quilt Exchange
- Quilt Club
- Quilt Columnist
- Quilt Letters
- Quilt Book Reviews
- Quilt Contests
- Quilt Photos

JUST **$3.00** PER YEAR

3 YEARS **$7.50**

* FREE!! WITH EVERY SUBSCRIPTION TO "QUILT WORLD"

* **500 QUILT DESIGNS**

A BARREL OF IDEAS FOR ALMOST EVERY IMAGINABLE QUILT DESIGN YOU CAN THINK OF (AND MANY, MANY MORE WHICH YOU NEVER COULD IMAGINE)! A COPY IS YOURS FREE WITH EVERY SUBSCRIPTION TO "QUILT WORLD".

YOUR MONEY BACK IF THE FIRST ISSUE THAT YOU RECEIVE DOESN'T PLEASE YOU!

QUILT WORLD Box 337—OTN Seabrook, N.H. 03874

Please enter my subscription as follows:

☐ *1 year $3.00* ☐ *3 years $7.50*

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Please print your name and address clearly.

Published Quarterly

Special offer . . .

TO NEW SUBSCRIBERS ONLY!

1 YEAR SUBSCRIPTION TO BOTH THESE UNUSUAL NEEDLEWORK MAGAZINES AT A BIG BARGAIN

Published Bi-Monthly

Aunt Jane's SEWING CIRCLE

- **Large 8½ x 11" Size**
- **Lovely Covers in full color**
- **Patterns, Articles, Features on all aspects of Needlework**
- **For advanced or beginning needleworkers**
- **Easy to follow directions**

You'll love "The Sewing Circle", the famous features, needlework readers help needlework readers with their sewing problems. It's in every issue! "Aunt Jane's" is one of the most unusual needlework magazines on the market -- different from any other magazine published! Each **quarterly** issue just jammed with needlework patterns, articles, features, diagrams, columns, helps etc. etc. You'll fall in love with "Aunt Jane's" the moment you see your first copy!

popular NEEDLEWORK

- **Famous "Sewing Circle" in every issue where readers help solve your needlework problems!**
- **In publication over 8 years**
- **Covers in beautiful colors**
- **Large 8½ x 11" size**
- **Each issue jammed with patterns, articles, features on needlework**
- **For beginners or advanced needleworkers**

In publicaton for over 8 years! Thousands of sewing enthusiasts love this magazine because it is so unusual - so different from most needlework magazines on the market!

If you have never seen "Popular Needlework" you have a real needlework thrill awaiting you! Published bi-monthly this magazine is a "must" in the home of every needleworker, beginner or advanced. You'll love this.

HERE ARE JUST SOME OF THE MANY FEATURES FOUND IN THIS MAGAZINE —

- Quilter's Catalog
- Bazaar Bargains
- Hooking Rugs
- Around The Sewing Circle
- Singing Shuttles
- Wonderful World of Dolls
- Making Lingerie
- Sew At Home
- Knitting Pearls
- Wool Embroidery
- Crafty Corner
- Doggy Tote Bag
- Let's Make A Cake
- Crocheted Bean Bags
- Walnut Shell Babies
- Grape Bag in Repousse Crochet
- Nostagia Corner
- Fun With Grapefruit
- Beautiful Tatting
- Broomstick Crocheted Vest
- Animal Patterns
- Moss Rose & Buds Quilt Patterns
- Mile-a-Minute Crocheted Edgings
- Butterfly Doily
- Rose Trellis Afghan
- Bleach Bottle Bag
- Cupid Pillow Cover
- Oval Crocheted Rug
- Easy To Make Potholder Mitt
- Diaper Cake
- Embroidered Fawn
- Made in a Jiffy Kitchen Towel
- Afghan Stitch Poncho
- Child's Tri-color Sweater & Cap
- Sitting Skunk With Daisy Chain
- Mittens in Minutes
- Child's Crocheted Eskimo Coat
- Two Tatting Borders
- A B C's of Needlepoint
- Eye Glass Case
- Mermaid Pajama Bag
- Patchwork Cardigan
- Crocheted Black Pony
- "Lucky Star" Crocheted Tablecloth

JUST A FEW OF THE MANY FEATURES IN PAST ISSUES —

- Doll Talk
- Aunt Jane's Thrift Shop
- Snips and Scraps
- Crochet Corner
- Needle Knacks
- Sewing Circle
- Dressmaking
- Fabric Fancies
- Fashion Crochet
- Weaving Yarn
- Paint Pot
- Picnic Cloth
- Knit Blazer
- Patterns of All Kinds
- Turn Cornhusks Into People
- Bandana Poncho
- Fabulous Crocheted Suit
- Bedspread & Bed Poodle
- The Ripple Cape
- The Ripple Coat
- Dog Jibber
- Lacy Filet Jacket
- Tattered Round Doily
- Quick Bulkies
- Original Weaving Designs
- Poncho With A Patriotic Air
- Doily Dishcloth-Duster
- Picot Cape
- Crochet A Hat From Crepe Paper Streamers
- Mystery Quilt
- Stocking Savers
- Mirror Cover
- Tomato Potholder
- Petal Apron
- Boots Yarn Daisy
- His and Hers Sweaters
- Rib Stitch Hat
- Fashion Doll Attache Case
- Santa and Reindeer Apron
- Ladybug Pincushion
- Peasant Weave Place Mat & Apron
- Turtle Soap Holder
- Fantastic Jewelry
- Shell Stitch Blouse
- Raglan Cardigan
- Peachie Beachie

A year subscription to BOTH these magazines JUST $3.50!

This makes a fine gift for any woman! (We're even willing to send each magazine to a different address if you wish.)

Both of these Publications Entirely Different from any other Needlework Publication you have seen!

YOUR MONEY BACK AT ONCE IF YOU ARE NOT DELIGHTED WITH THE FIRST COPY THAT YOU RECEIVE OF BOTH THESE MAGAZINES.

TOWER PRESS, INC. BOX 428- OTN SEABROOK, N.H. 03874

Here's my $3.50. Put me down for a 1 year subscription to both "Popular Needlework" & "Aunt Jane's"

Please print your name and address clearly.

Name _____

Address _____

City _____ State _____ Zip _____

TIRED OF SLICK, SLEEK, SOPHISTICATED MAGAZINES?

TAKE A LOOK . . . . at a Women's Magazine that's utterly , refreshingly different!

Women's COMFORT

WHERE SINCERE DOWN TO EARTH WOMEN HOMEMAKERS HELP EACH OTHER WITH ADVICE, PROBLEMS, EXCHANGES, GOSSIP, LETTERS, PHOTOS, PATTERN BOOKS, EXPERIENCES, ETC. JUST LIKE A BIG NATIONWIDE SEWING CIRCLE IN YOUR HOME!

AN UNUSUAL PUBLICATION WHICH CONCENTRATES ON YOU.... THE AVERAGE HOUSEWIFE. YOU'LL DISCOVER A HOMELY, DOWN TO EARTH, OLD FASHIONED, EVERY DAY APPROACH TO EVERYTHING YOU HOLD DEAR TO OUR WAY OF LIVING!

FEATURED IN EACH ISSUE!

- Picture Poem
- Pen Pals
- Hobby Corner
- Card Shower
- Leah's Letter
- Friendly Pets
- Lets Exchange
- Over 65 Club
- Down Memory Lane
- Readers' Letters
- Young Moms
- Missing Persons
- Party Line
- Young America
- Puzzle Maze & Answer
- Cherokee Rambler
- Let's Make Something
- From My Bookshelf
- Biographies Women's
- My Favorite Season
- Flowers & Gardens
- Geneological Corner

Remember the old "Comfort" magazine which your parents or grandparents used to read and enjoy so much. Well, here's today's version of that famous old magazine. It's new and up to the minute, but still keeps all the homely virtues of the famous, old magazines which entertained so many millions of people for nearly a half century or more! And if your nerves are frayed and jarred by all the news that's being blasted on T.V., radio, and the newspapers, you'll find a great big world of comfort in "Women's Comfort". We promise you this absolutely and positively! Each issue of this sparkling magazine is almost like one big national sewing circle where hundreds of women from all over the country assemble to help each other out with suggestions, recipes, stories, poetry, handicrafts, diagrams, needlework directions, good news, helpful hints, pictures, etc., etc. You won't find anything of a controversial nature, glorification of prominent celebrities, or liquor or cigarette advertising, etc. Instead you will find the magazine emphasizes YOU — as the most important individual in the world. YOU are the star of the whole show!

* JUST $3.00

BUYS THE NEXT 12 BIG ISSUES

SAVE $3.00 !	THAT'S A BIG $3.00 SAVING OVER SINGLE COPY PRICE!

LOOK WHAT HAPPY READERS SAY AFTER RECEIVING THEIR FIRST COPY OF "WOMEN'S COMFORT"

Dear Ed,
I enjoy Comfort. I couldn't do without it and the sister papers. Thanks to the editors for such a nice magazine.
Anna L. Walcott, Ind.

Dear Comfort Friends,
When I received my Women's Comfort, I felt like many friends had come to see me and lend me a helping hand as I received so much pleasure and help which the magazine contains.
M.N.C. Dayton, Tenn.

Dear Comfort,
I read it from cover to cover; find so many interesting things you ladies do.
Ethel B Waynesburg, Ky.

YOUR MONEY BACK IF THE FIRST ISSUE YOU RECEIVE DOESN'T DELIGHT YOU!

WOMEN'S COMFORT Box 428 Seabrook, N.H. 03874

Here's my $3.00. Put me down for the next 12 issues of Women's Comfort OTN

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Please print your name and address clearly.

A New and Different Type of Magazine

Some of the many different Needlework Features in recent past issues of Popular Needlework:

- Popcorn Trim Sweater
- Mexican Embroidery
- Towel Rober
- Decorator Pillows
- 2 Piece Jacket Dress
- Santa Bag
- Lazy Daisy Poncho
- Abstract Sweater
- Pot Luck Carrier
- Double Cross Stitch Pillow
- Big Belt Buckle
- Tatted Flower
- Baby Jacket & Soaker
- Huck Weaving
- Double Ruffle Doily
- Pattern Drafting
- State Birds
- Eagle Afghan
- Hairpin Lace Stole
- Auto Quilt Patterns
- Knitted Midriff
- Harem Pants
- Flower Bag

POPULAR NEEDLEWORK

- **64 Pages of Needlework Features, Patterns, Articles, Designs, Things to Make, Departments, etc., that you won't find everywhere else!**
- **Distinctive Features, Articles, Patterns, that set this magazine apart from all others!**
- **Popular Needlework is NOT like other Needlework magazines now crowding newsstands!**

When you receive your first copy of Popular Needlework, you'll surely understand why so many thousands of enthusiastic needleworkers welcome and devour each issue as it is published! In publication over 7 years, it has thousands of loyal needlework readers! IT'S DIFFERENT from other needlework magazines now published! ENTIRELY DIFFERENT! Just look at the large array of regular monthly columnists! You'll find not just patterns, designs, articles, features, illustrations, but exciting gossip, help with your problems; advice and aid to enable you to do better and nicer work! The exciting "Around the Sewing Circle" is where you find hundreds of friendly sewing friends who want to help you with any problems, exchange patterns, etc. Just like being a member of a large nationwide Sewing Club!

The *New* and *Different*-type of Needlework Magazine!

Don't Delay! Rush in your subscription today! Just **$3.00** *will put you on our subscription list for the entire next year! (Remember if you don't like your first copy, you can get your money back in full at once!) JOIN THE MANY THOUSANDS OF NEEDLEWORKERS WHO HAVE DISCOVERED AND WHO ENJOY THE MAGNIFICENT MAGAZINE!*

YOUR MONEY BACK IF THE 1st ISSUE DOESN'T PLEASE YOU! YES, YOUR 3.00 BACK AT ONCE IF THE 1st ISSUE THAT YOU RECEIVE DOESN'T PLEASE YOU!

For New Subscribers only!
$3.00 per year!
$7.50
3 Years

These exciting features regularly published:

- Wonderful world of dolls. Patterns, designs, gossip on dolls, clothes, accessories
- Knitting Pearls Patterns, instructions
- Around the sewing circle where readers keep ready with sewing problems exchange, etc.
- Machine Knitting Patterns Instructions
- Making Lingerie
- Sew at Home by Mary Feese
- Hooking Rugs with Ruby Hinson
- Quilters Catalog by Delores Hinson
- Singing Shuttles by Mary E. Javens

The New and Different-type of Needlework Magazine!

POPULAR NEEDLEWORK
BOX 428 SEABROOK, N.H. 03874

☐ *Here's my* **$3.00** *Please put me down for 1 year's subscription.* **OTN**

☐ **$7.50** *for 3 years.*

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Please print your name and address clearly.